THE CLEVELAND MUSEUM OF ART
QUESTIONNAIRE

FULL NAME: Elizabeth Holmes Eddy Reynolds Hodgkinson

I am Mrs. James Hodgkinson, and my professional signature is still as always, simply Elizabeth Eddy.

DATE & PLACE OF BIRTH: Cleveland, Ohio. November 27, 1907.

ART TRAINING-SCHOOLS, SCHOLARSHIPS ETC.:

Saturday classes at Cleveland Museum of Art and Cleveland School of Art, at latter, several years of drawing with Paul Travis.

Grand Central School of Art, N.Y.C. with Arshile Gorki.

Cranbrook Academy of Art, Bloomfield Hills, Mich. 1944-45 with Zoltan Sepeshy. This was a Fellowship Award.

Art Institute of Chicago, 1956, 57, 58, 59. Lithography with Max Kahn.

EXHIBITIONS: see farther on.

COLLECTIONS WHICH INCLUDE MY WORK:

Museum of Cranbrook Academy of Art, Coll. "Drawings of Contemporary American Artists."
Cleveland Print Club.
South Bend Art Association, South Bend, Indiana.
North Side High School, Fort Wayne, Indiana.
Fort Wayne Art Museum, Fort Wayne Indiana.

AWARDS:

Fellowship Award, Painting, Cranbrook Acad. of Art. Bloomfield, Hills, Mich. 1944-45.
Cleveland May Show, Third Prize, 1945. Drg.
Hon. Mention, 1949. Drg.
Michiana Regional, South Bend Art Ass.:
Purchase Prize, 1958. Print.
So. Bend. Art. Ass. Prize, 1955. Drg.
Second Prize, 1951. Casein.
Print Prize, 1950.

Fort Wayne Annual, Zollner Pistons Prize, 1954. Drg.
Tri Kappa Award, 1952. Watercolor.
Zollner Pistons Prize, 1951. Casein.

Indiana State Fair Art Exhib.
Hon. Mention, oil, 1951.
Hon. Mention, print, 1951.
First Prize, oil)
Third Prize, Drg.)
Hon. Mention, oil.) 1950. Judge: Max Weber.
Hon. Mention, Print.)
First Prize, Print. 1947.

Ohio Artists Drawing Exhib. Canton Art Museum. Hon. Mention, 1950.

PRESENT POSITION: Welfare Rehabilitation Worker, Cook County Dept. of Welfare, Chicago, Illnois.

OTHER POSITIONS:

Instructor, Arts, Crafts & Shop, Evanston Receiving Home, Treatment Clinic for Emotionally Disturbed Children. 1955-56.

Instructor, Drawing, Painting, Composition, Lecturer on Contemporary Art, Fort Wayne Art School & Museum, 1946-53.

Instructor, Upper School Art Dept., Laurel School, Shaker Hts., 1945-46.

Instructor, Drawing, Painting, Composition, Cranbrook Academy of Art, Summer School. 1945.

Display Dept., The Lindner Coy, Cleveland. 1943-44.

EXHIBITIONS: (oil, casein, watercolor, drgs, prints, mixed media)

NATIONAL:

Art Ass. Newport, R.I. Annual . 1958.
Brooklyn Museum Print Show, 1951.
Northwest Printmakers, International, Seattle, Wash. 1948.
Philadelphia Watercolor Exhib. Penn. Acad, of Fine Arts, 1933.
Albright Art Gallery, Buffalo, Natl. Print Show, 1951.
Bradley Univ. Natl. Print Exhib. 1952.
Wichita Art Ass. Graphic Arts, 1948. 50.
American Drawing Annual Vll, Albany Inst. Hist. & Art, 1947.
Soc. American Etchers, Gravers, Lithographers & Woodcutters, Inc., N.Y. 1947.
Watercolor Soc. of Alabama, Birmingham, Ala. 1950.
Soc. Washington Printmakers, Washington D.C. 1958.
Christocentric Arts Festival, Newman Foundation of Univ. of Ill., Champaigne, 1959.

REGIONAL:

Exhibition Momentum, Chicago, 1952, 56.
Ill. State Fair Ann. Art Exhib. "Midwest Ldscp." 1953.
Old Northwest Territory, Springfield, Ill. 1947. (50, 51, invitational).
Exhib. "Drgs. Midwestern Artists", Midwest College Art Conference, Univ. of Ky. Lexington, 1950.
Michigan Artists Ann. Detroit Inst. of Art, 1930, 31, 32, 50.
Cleveland Ann. May Show, 1945, 46, 47, 48, 49, 50, 53, 59.
Butler Art Inst. New Year Show, Youngstown, Ohio, 1948.
Ohio Artists Drg., Canton Art Museum, 1950, 51, circulating 52, 53.
Ohio Printmakers, Dayton Art Inst. 1947, 50, 51, 53, 58, 59. (58, 59, circulating)
Ohio Watercolor Soc. 1947.
Indiana Artists Ann., John Herron Art Museum, 1947, 48, 49, 52, 53.
50 Indiana Prints, ist Biennial, John Herron, 1952.
Michiana Regional, South Bend, Ind. Art Ass. 1950, 51, 52, 54, 55*, 58* *ill. in cat.
Indiana Soc. Printmakers, 1947, 51.
Fort Wayne Artists Ann. 1946, 47, 48, 49, 50, 51, 52, 53, 54.
Mississippi Art Ass., Jackson, Miss. 1933.
Renaissance Society of Univ. of Chicago, Ann. 1959.

INVITATIONAL:

Cranbrook Alumni Exhib. Painting & Sculpture, 1952.
Moholy Nagy Memorial Auction & Show, Inst. of Design, Chicago, 1954,55,56,57,58,59.
J.B.Speed Art Museum, Louisville, Ky. 1951.
Old Northwest Territory Art Exhib. 1950, 51.
Indiana State Teachers College, Terre Haute, 1948.

NAME Eddy (last) Elizabeth (first) (middle)

SEE ACCOMPANYING SHEETS PLEASE

Biographical Material

Birthplace East Cleveland, Ohio Date Nov. 27, 1907

Education Shaker Hts. High School. Sat. Drg. classes, Cleve. Mus. of Art, Mrs. Mills-
Sat. Drg. classes Cleve. Sch. of Art, Otto Ege, Paul Travis
Detroit Sch. of Applied Art, instr. drg. & ptg. Zoltan Sepeshy
Grand Central Sch. of Art. Drg. Arshile Gorky
Fellowship in ptg. Cranbrook Acad. of Art.

Special Comments

Awards and Honors (including others than those received in Cleveland)

Albert Kahn award for draftsmanship, ist yrl Detroit Sch. Applied Art 1988
Awarded Fellowship in ptg. Cranbrook Acad. of Art, 1944
First Prize, relief cuts, Ind. State Fair 1947
Hon. Mention, Ohio Artists Drg. Exhib. Canton Art Inst. 1950
Print Prize, 1st Michiana Regional Show 1950 South Bend

Affiliations (artists' societies, etc.)

Where represented in Permanent Collections (Among private collections include only large and important ones)

Museum of Cranbrook Academy of Art
Cleveland Print Club
Fort Wayne Art School and Museum

Exhibits (list by years)

Large Annual Shows Mich Artists Annual, 1930,31,32 Phila W Clr Exhib. Penn Acad 1933
Cleve. May Show, 1945,46,47,48,49,50 Indiana Artists Ann. 1947,48,49,
Soc. Amer. Etchers Gravers Lithographers etcetc 1947
Amer. Drg. Ann. Albany Inst. Hist&Art, 1947 Old Northwest Territory Exhib 1948
Wichita Art Ass. Graphics Exhib. 1948,49,50 Butler Art Inst, New Year Show 1948
Waterclr Soc of Alabama, Birmingham 1950, Ohio Artists Drg Exhib Canton 1950
Northwest Printmakers Interntl. Seattle, 1948

SEE ATTATCHED SHEETS

One Man
Delgado Art Museum, New Oleans, La. 1933
Special (or foreign) Fort Wayne Art School and Museum 1946

Bibliography (Books or articles you have written, or books, bulletins, magazines, catalogues in which you are mentioned)

BIOGRAPHICAL NOTES ..... Elizabeth Eddy April 1950

Drawn and painted since childhood - infancy

Attended Saturday drawing classes during school years:
Cleveland Museum of Art Mrs. Mills
Cleveland Art School Otho Eggs, Paul Travis

1927 Detroit School of Applied Art : Instructor in painting & drawing,
was Zoltan Sepeshy now acting director
Educational director, Painting director, Cranbrook Academy of Art
Recd. Albert Kahn award for best drawing of first year

1928 Commercial artist in Advertising Dept. of Standard Accident Insurance Co. of Detroit.
Wide experience afforded, designing letterheads, direct mail folders safety campaign posters, booklets, house organs, page layouts, illustrations. IIlustrations and designs appeared in nat'l magazines

Night school in drawing and painting during commercial employment

Left Standard Accident the day the stock market crashed Nov. 29 to study in New York

1930 Grand Central School of Art Arshile Gorky

1931 Independant study in painting and drawing

Free lanced - Marriage - Raised young son - Resumed work
New Orleans, La New York City New England

1942 Refinished and decorated furniture, authentic Pennsylvania Dutch, for antique shop, Bryn Mawr, Penn.

1943 to 1944 Designed Christmas decor for windows and main floor of the Lindner Co, Cleveland, Ohio. Decorated roof garden. Lindners.

1944 Free lance decorating for display Lindners.

1944 45 Awarded Fellowship, Cranbrook Academy of Art, spent in researches in drawing, painting, pictorial design, with Zoltan Sepeshy instructor

Instructor:

1945 Painting, Cranbrook Academy of Art Summer School

1946 Upper School Art Dept. Laurel School. Shaker Hts. Cleve. O.

1947 Ft. Wayne Art School

EXHIBITIONS

Michigan Artists Annual Exhibition 1 50. 51, 52

EXHIBITIONS Oil ptgs. Watercolors, Drawings, Prints

Michigan Artists Annual Exhibit 1930, 31, 32

Nat'l Philadelphia Watercolor Exhibition, Penn. Acad. of Fine Arts 1933

Mississippi Art Association Jackson 1933

Delgado Art Museum, New Orleans, one-man show 1933

Cleveland Artists Annual May Show 1945, 46, 47, 48, 49 50

Fort Wayne Artists Annual exhibit 1946, 47, 48, 49

Fort Wayne Art School & Museum one-man show 1946

Indiana Artists Annual Exhib. John Herron Art Museum 1947, 48, 49

Nat'l. American Drawing Annual, Albany Inst. of History & Art 1947

Ohio Watercolor Society 1947

Nat'l. Society of American Etchers, Gravers, Lithographers & Woodcutters Inc. Annual Exhib. 1947

Indiana Society of Printmakers exhib. 1947

Ohio Printmakers exhib. Dayton Art Institute 1947

Nat'l Wichita Art Assn. Graphic Arts Exhibition 1948, 49, 50

Internat'l. Northwest Printmakers Internat'l Exhib. Seattle Art Museum 1948

Old Northwest Teritory Art Exhibition (Illinois) 1948

Butler Art Institute New Year Show 1948

Fine Arts Gallery, Indiana State Teachers College, Invitational Show 1948

Indiana Artists Club Inc. Exhib. L.S. Ayres, Indianapolis 1949

REPRESENTED IN COLLECTIONS OF :

Museum of Cranbrook Academy of Art, Paintings in Oil and Drawings

Fort Wayne Art School & Museum Oil

Cleveland Print Club Drawings and Prints

Private individuals, Cleveland, New York, Chicago, Detroit, Louisville

Additional exhibitions Nat'l

Watercolor Society of Alabama, Birmingham 1950
Ohio artists Drawing Exhibition Canton 1950
1st annual Michiana Regional, South Bend 1950

Fort Wayne Journal-Gazette Sunday, May 29, 1949 45

1 of 2

Teacher Feels Instruction Just As Creative As Actual Painting

By VINCENT MELZAC
Art Editor

Elizabeth Eddy feels that teaching art is just as creative as painting a picture, and she should know because she has been doing both successfully for several years.

A recognized creative artists in her own right, she has exhibited widely and sells her things regularly. Of late, she has been doing a lot of drawings primarily because they can be sold at lower prices than oils and thus are available to lovers of art whose pocketbooks may be small but whose appetites for things artistic are unquenchable.

Comparisons are convenient. Like Vincent Van Gogh, Elizabeth Eddy takes her inspiration from the common, everyday things we all see and know—like the platter of fish reproduced above. To her there is a universal meaning in all objects that goes beyond surface recognition. She feels all things, however humble, are related to each other and are a part of the complex pattern we call life. And even though she does not fully comprehend this inner meaning she feels it is there and can be seen and felt by all of us.

I think I am safe in saying that few of us would be inspired by a group of dead fish. But the picture Elizabeth paints for us dispels the ordinary vision and leaves instead an attractive and skillfully painted oil study remarkable because of its quiet sense of beauty and the infusion of a feeling verging on reverence. The reverence she feels for all things God created.

I hope some of you manage to visit the Art Museum to see this painting. Without the color a great deal of its beauty and meaning is lost. I'm afraid I've dwelled too long on Elizabeth Eddy the artists and too little on Elizabeth the teacher. Suffice it to say that her popularity with the Art School faculty and students alike rests on a solid foundation of good background and a very likeable personality.

Fort Wayne Journal-Gazette Sunday, May 29, 1949 45
2 of 2

Penalife
25% COTTON CONTENT

CLIPPING FILE

Elizabeth Eddy, Recent Art School Staff Addition, Holds High Honors

By LORRAINE G. FREIMANN

Elizabeth Eddy, recent addition to the teaching staff of the Fort Wayne Art School, embodies all the elements of success. Our students are bound to take from this gifted and ebullient artist not only techniques but also enthusiasm and spirit. Miss Eddy's talents and capabilities have been well acknowledged previous to her present association. Paintings by her have been prize winners in important exhibits . . . she has been awarded a fellowship on the merits of her work . . . she has instructed in the Cranbrook Academy of Art during its Summer session.

In addition to numerous other artistic honors, Miss Eddy was a private pupil of several outstanding contemporary artists. With Arshile Gorky, prominent abstract surrealist painter, she studied structural drawing and space development. (Gorky, while verbally inarticulate, is sufficiently expressive on canvas to be included in the current show at the Modern Museum of Art in New York. Zoltan Sepeshy, director of the Cranbrook Art Academy, an artist of recognized merit, served as Miss Eddy's private tutor.

To know only of Miss Eddy's excellent tutelage and her intense interest in art would make her appear a stimulating addition to our teaching force. However, combined with these assets, she has had a kaleidoscopic background of living and painting in places both unusual and fascinating. The time she lived in the levee town of Algiers, Miss., and spent her sketching hours on wharf and delta river boats must have been most rewarding. Later, Miss Eddy made her home in New York's Greenwich Village. While domiciled here, her trips to the cool retreats of New England were frequent. Miss Eddy has also worked successfully as a commercial artist in a large Middle Western city.

Miss Elizabeth Eddy

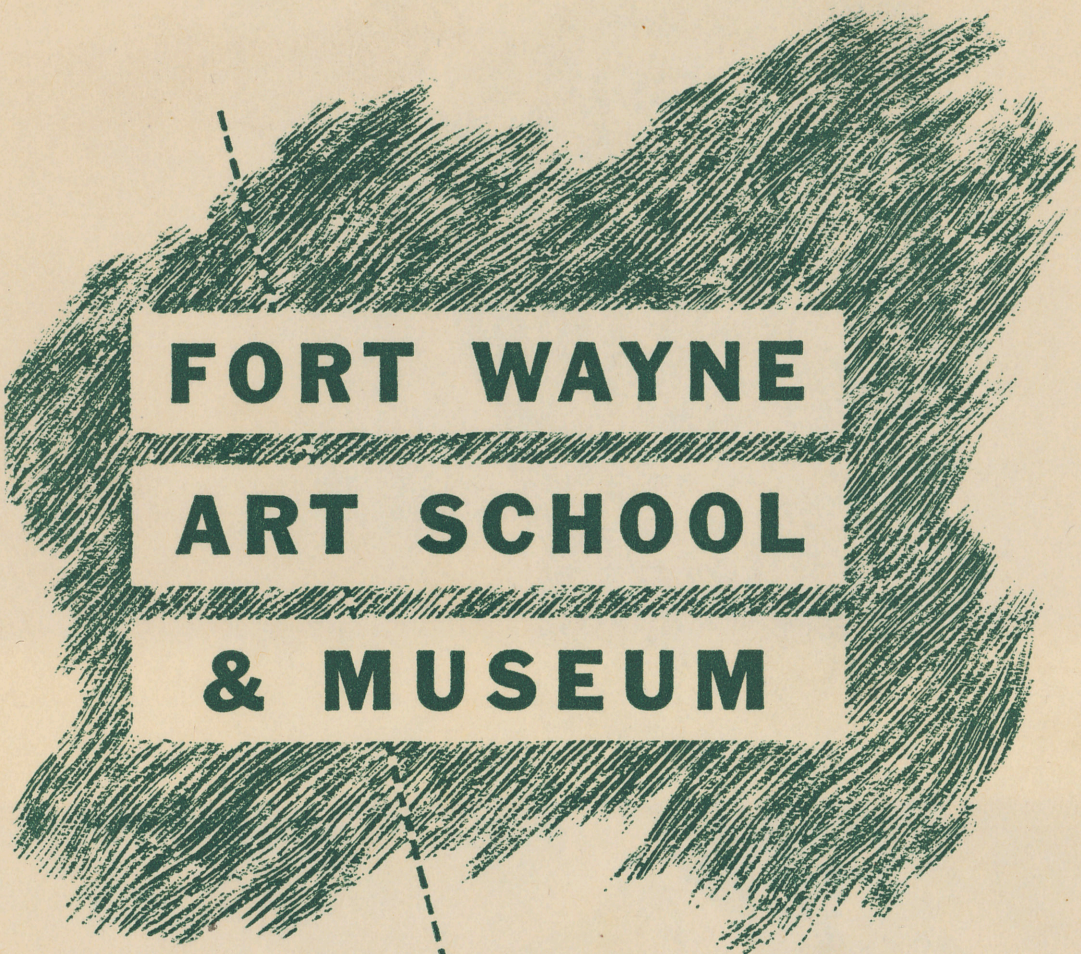
In this variety of locales Miss Eddy has chosen to work always in the media she felt most suggestive of her background. Though oils are her first and constant love, her work in watercolor, wash, pen or pencil and goache are equally meritorious.

Goache, an ancient process not frequently seen, is opaque water color combining the merits of both water and oil techniques. Vibrant color is lavishly used in this media to achieve depth and space. In her canvas "The Orchard" Miss Eddy has well achieved her desired end of expansion and spaciousness as well as arrested spread.

Mural painting is a goal of this artist-teacher. She has all the potentialities of a fine muralist with her knowing studied technique and her brilliant use of color and line.

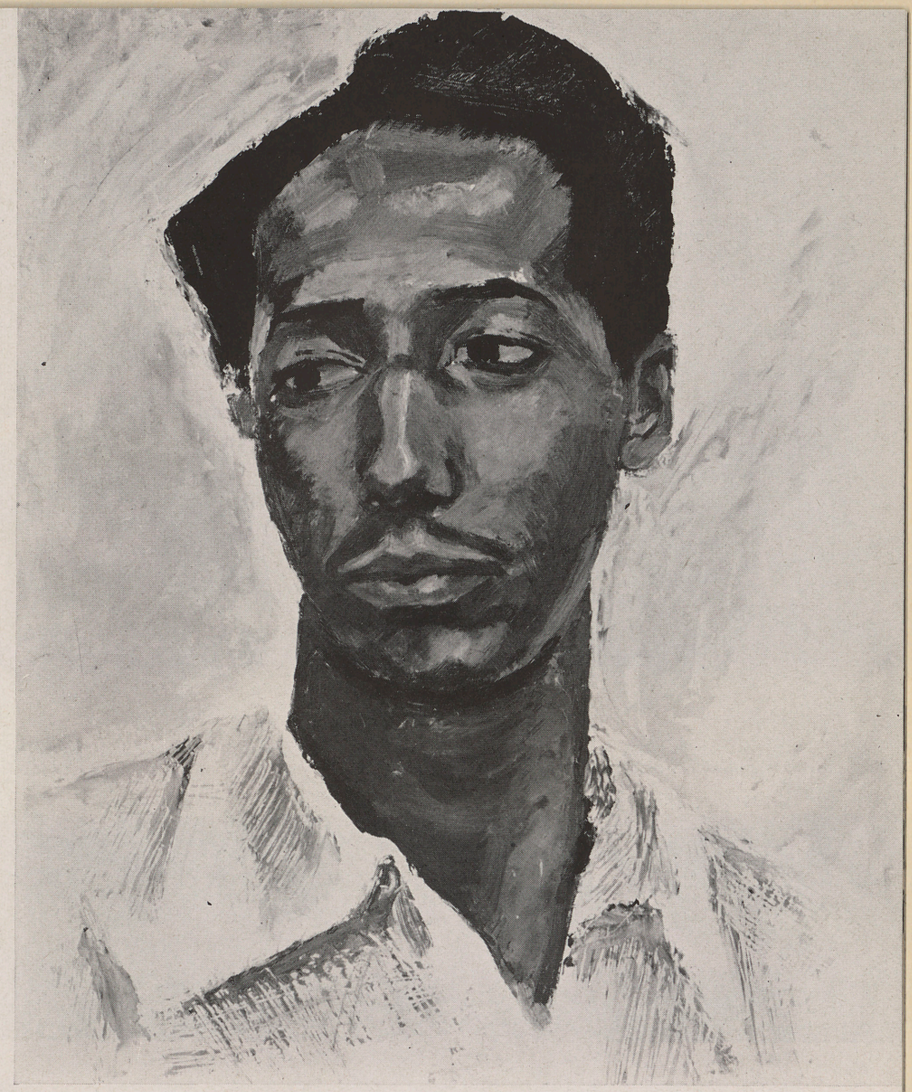
The Fort Wayne Art School has, at present, a gallery devoted to Miss Eddy's studies. While this is not a completed exhibit of her finished works, it is a collection that graphically illustrates her fine perceptions and assured craftsmanship. The pen sketches of motion and anatomy, as well as her still lifes, give conclusive and definite testimony to the abilities of this vibrant artist and instructor.

[Eddy, Elizabeth]



FORT WAYNE ART SCHOOL & MUSEUM

BASIC TRAINING
FOR COMMERCIAL
AND FINE ART



Second Year Portrait

"But the artist must employ the symbols in use in his day and nation to convey his enlarged sense to his fellowmen. Thus the new in art is always formed out of the old."

Ralph Waldo Emerson

Second Year Still Life

THE ART SCHOOL . . .

Through the inspiration and guidance of the Misses Agnes and Jessie Hamilton the art education movement was started in Fort Wayne in 1880 in their carriage house, which was turned into a studio and exhibition room. In addition to bringing exhibitions to Fort Wayne, two of our outstanding Indiana artists were brought here to start this cultural project, namely; J. Otis Adams and William Forsyth. Through the efforts of these men and the unfailing interests of Fort Wayne citizens to support this project the present organization has weathered over fifty years of experience to emerge a stronger and more serviceable institution each year.

Since 1921 the Fort Wayne Art Association has been housed in the former residence of Theodore F. Thieme, which Mr. Thieme gave to the city along with many of his paintings to form an excellent nucleus for building the museum. Through the foresight and generosity of this civic-minded person the organization has been able to provide a very worth-while cultural center.

The objective of the Fort Wayne Art School is to provide a qualified faculty to guide the student through carefully planned studio and workshop experiences, in order to develop his technical ability, to increase his aesthetic sensibility, and to broaden his general background. With the completion of the foundation course as a background, the student is equipped to contribute valuable services to his community as an industrial designer, a teacher, or free lance artist.

Though we are passing through a period of confusing art ideologies the Fort Wayne Art School does not subscribe to any one school of thought. More emphasis is laid upon the development of the individual's talent that he may creatively contribute to the art of his time.

The Fort Wayne Art School endeavors to accomplish this aim by directing exploration into the fundamental elements of design and representation, and by depending on the discrimination and judgment of a well qualified faculty whose personal interests range from a conservative to a liberal art ideology.

Second Year Composition

work checked throughout catalogue was done in my classes —

SCHOOL ORGANIZATION . . .

Day School for regular and special students.

Evening School for business and professional men and women.

Saturday Morning School for children from the ages of six to seniors in high school.

DAY SCHOOL

The Fort Wayne Art School provides an opportunity for the training of professional artists in drawing, painting, commercial, sculpture, and design under the guidance of experienced instructors. The aim of the Art School is to develop as quickly as possible the student's ability to express himself graphically, and through close personal association with the instructors the student has every opportunity to progress rapidly.

The Day School courses are divided into two sections, the first year or Basic Course and the second year or Departmental. All beginning students are required to take the general basic course or to have had its equivalent before entering the second year. Third and fourth years are devoted to detailed study in chosen fields.

NIGHT SCHOOL

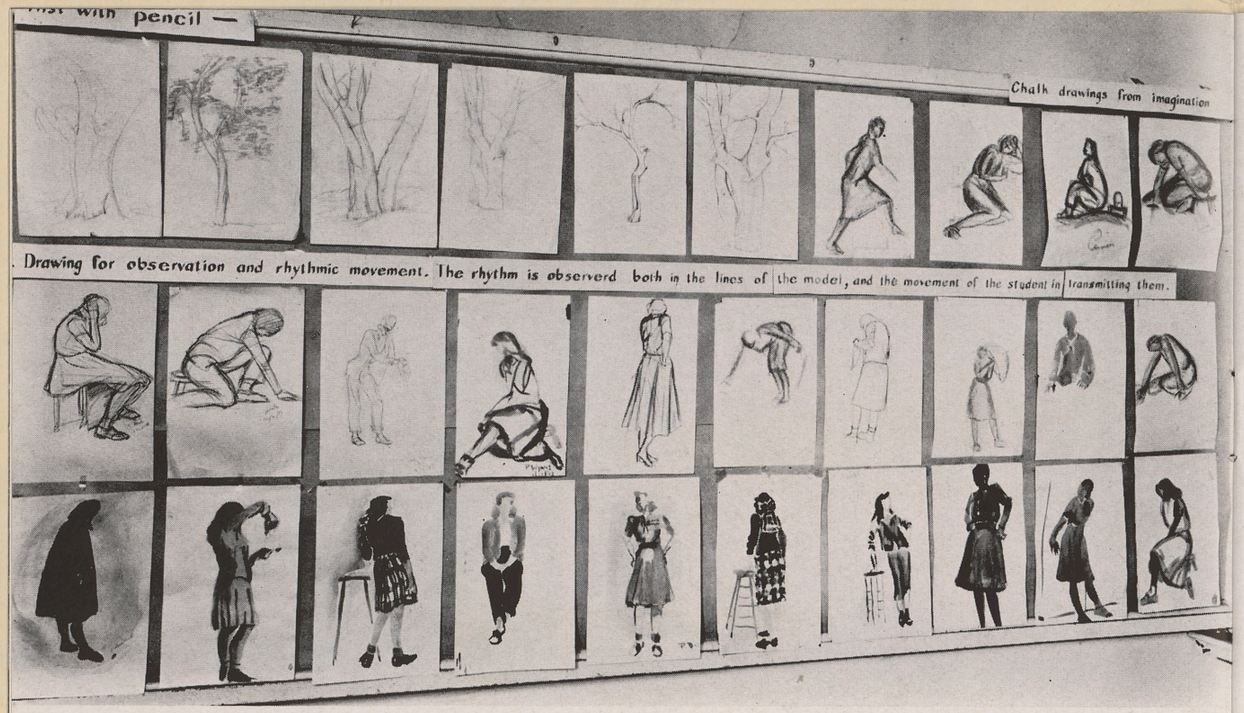
Night classes are organized for the laymen as well as the professional artist to further their interest and training in the various fields of art. Students still in high school are not admitted to these classes. Illustrated lectures, class discussions, and individual research carried out in practical class problems are designed to develop skill and sincere appreciation in the various arts.

These classes are open each Thursday evening from seven-thirty to nine-thirty, November to April. They are open to anyone eligible for the Day School but are especially helpful to artists who wish to refresh their professional studies.

SATURDAY SCHOOL

Saturday morning classes are maintained for children of Fort Wayne and vicinity from the first grade to seniors in High School. The aim of the Saturday school is not only to develop technical ability but also to encourage creative expression and to aid young people to see beauty about them, as well as to encourage them to surround themselves with beauty.

Two scholarships are awarded to each Junior High School in the city and four to each of the city High Schools. In addition, four Saturday morning scholarships are awarded to the Lutheran and to the Catholic School systems of Fort Wayne—one for the most talented student of the Junior High and the Senior High School group of each denomination.



Saturday Class

THE MUSEUM

The art student who lives in and near Fort Wayne has constant access to the Art Museum in which permanent as well as traveling exhibitions are held. Monthly exhibits of historic and contemporary art allow study at first hand of the achievements and trends of other artists. Students use the library and museum collection freely as a reference center.

The art association brings outstanding artists throughout the year to give demonstrations and lectures for the art association membership and students. The museum hours are 8:30—4:30 daily, except Saturday when the museum closes at noon. The Sunday hours are from 2 to 5 P.M. Students are not allowed to work in the building on Sundays. The museum is closed on holidays.

LIBRARY

An Art Reference Library containing 825 volumes and 26 current art periodicals is available in the main building for research in any phase of art chosen. These books are not to be circulated and not to be taken from the library. Over 5,000 lantern slides covering the history of painting to modern times are used in current lectures. Many of the slides are kodachrome.

FIRST YEAR (General Course)

All classes in this year of general study are of equal importance in giving the student the technical preparation and professional background necessary before beginning specialized training.

The general course provides a foundation in drawing, painting, and modeling as well as an understanding of basic elements of art structure, design, line, form, tone, color, and the technique of the various media of expression. In addition to the foregoing, students analyze works of art in the field of painting, sculpture, and the industrial arts. This is achieved through a series of lectures on the historic and contemporary painting, architecture, sculpture, and decoration.

This work is required of all students entering the Fort Wayne Art School. Students entering from other art schools, college or university art departments will receive credit for corresponding work upon receipt of transcripts and sample of work from the last school attended.

This preparatory and carefully organized general training of the first year properly accomplished, even if carried no further, is of cultural value, and as a basis for specialized work saves the student's time and helps him determine the direction of his talents.

The First Year General Course includes the following schedule:

FIGURE DRAWING I, 1½ HRS.

Quick drawing from the model with primary emphasis on action and rhythmic lines of movement. Here attention is directed to the whole figure and relationship of parts to the whole. Secondary emphasis is upon three-dimensional form by means of mass, contour, and comparison to geometric solids, approached through various graphic media.

COMPOSITION I, 1½ HRS.

Problems are given in pictorial structure through rhythmic arrangement of line, value, color, texture, area, space, and volume in relation to the subject. After a period of preliminary exercises, compositions are executed in gouache and oil.

DESIGN I, 3 HRS.

The basic design principles underlying all creative work, which includes repetition, balance, rhythm, and proportion is first observed in nature and then expressed in various media. These natural forms and the individual experiences are used as springboards for inspiring creative symbols. The materials and tools naturally influence the creative forms.

A scientific study of color along with personal experimentation helps the student make full use of this important expressive element. This course is a practical introduction to specialized study in advertising design, industrial design, illustration, and fine arts.

TECHNIQUES, 1½ HRS.

The object of this class is an introduction to many drawing media on various types of surfaces, as well as the study of the possibilities and limitations of the materials used. By exploring various artistic media students will develop the habit of free experimentation necessary to creative work.

At this time students learn through experience how to select the appropriate media and its application for solving a specific problem. Assignments using black and white, limited and full color, are carried out in pen and ink, wet wash, dry brush, watercolor, pencil, pastel, and scratch board.

LETTERING, 1½ HRS.

Expressive letter forms can dramatize and strengthen the meaning of words. Qualities such as restraint, refinement, or dynamic power can be suggested by letter forms. Lettering is a valuable discipline for all art students as it not only trains fine muscular control but also develops a sense of balance and rhythm and an appreciation of decorative shapes. Correct habits for using various types of pens and brushes are formed so that these tools may be used most effectively. Throughout the year practical class problems involve lettering on posters, notices and invitations. Lettering is the shortest cut to earning power in the field of commercial art.

FOUNDATION DRAWING, I (STILL LIFE 1—CAST 1), 3 HRS.

The objectives of this course are simple and direct: to provide students with a specific means to represent three dimensional form,

Second Year Water Color

I taught this student first yr watercolor

First Year Water Color

to develop in students a technical knowledge of drawing media, and to help them evolve a sincere philosophy of artistic expression.

ANATOMY I, 1½ HRS.

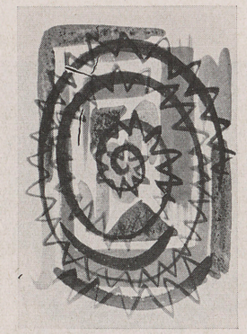
Anatomical analysis and structure of the human figure is studied from the skeleton, charts, books, and the nude figure. This class is very essential to all types of artistic endeavor.

VOCATIONAL AND PERSONAL GUIDANCE I, ½ HR. LECTURE

The object of this lecture course is to help the student formulate a philosophy that will allow for the development of his entire personality, furnish a goal high and broad enough to banish conflict, thereby helping him to become a strong and happy individual. Outside reading and personal interviews are required in this course.

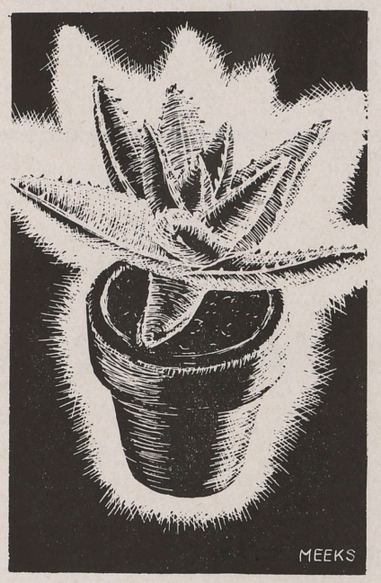
HISTORY OF ART I, 1 HR. LECTURE

The history of painting, architecture, sculpture, and decoration is studied through a series of illustrated weekly lectures supplemented by a textbook, "Art Through the Ages," by Helen Gardner. Class notes, outside reading, and a note book are required in this course. The analyzing of historic examples of art is essential to the student in formulating the standards upon which he evaluates his own work and that of the contemporary world.



WATER COLOR I, 1½ HRS.

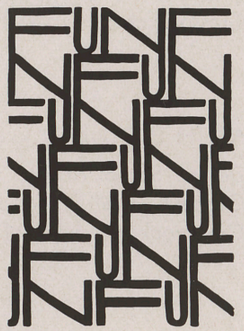
Objects, architecture, and nature provide subject matter for the practice in drawing and painting with brush and serve as inspiration for experimentation to make meaningful such terms as stroke, wash on dry surface, wash on wet surface, dry brush, blended edges, shaded and caligraphic line, symbolism, selective color, and pattern. A certain facility in the handling of tools and materials is essential as a background.



First Year Techniques

First Year Lettering

Readership surveys prove the magnetic force of humor in advertising design.



FORT WAYNE ART SCHOOL and MUSEUM

FACULTY

WALTER H. McBRIDE, B.A.E., Director

Graduate of John Herron Art School
Graduate School of Fine Arts, Harvard University
European Travel and Study at Saterglanten, Sweden
California College of Arts and Crafts

FORREST F. STARK

Milwaukee Normal School
Art Students League, New York
Graduate of Pennsylvania Academy of Fine Arts, Philadelphia
Cresson Scholarship and Travel Abroad

ELIZABETH EDDY

Detroit School of Art
Grand Central School of Art, New York
Cranbrook Academy of Art

LOIS G. McBRIDE, B.A.E.

Graduate of John Herron Art School
Pennsylvania Museum School of Industrial Art
California College of Arts and Crafts.

RUTH R. GIBSON

Oberlin College, B.A.
Art Institute of Chicago
Graduate Teachers College, Winnetka, M.A.
Northwestern University, M.A.

HERBERT W. TENNEY, JR., B.F.A.

Rhode Island School of Design

FERN TEEPLE, Executive Secretary

Second Year Life

First Year Life

SECOND YEAR . . .

With the first year foundation course as a background the student is able to select the field of art endeavor that is best suited to his talent and ability. Advanced study and experimentation in selected studies has been designed to improve the technical skill as well as to maintain a high standard in drawing. This training includes a wide experience in abstract and pictorial composition, necessary for all creative work, as well as drawing and painting from the model. Practical and general class problems presented in a progressive way equip the student to meet the present day demands upon the artist.

The Second Year subjects are; 16½ credit hours.

LIFE II, 3 HRS.

The second year places emphasis upon three-dimensional form and the relation of volume to space, with attention to proportion, anatomical accuracy, keenness of observation, and expressive gesture. The chief media are charcoal and oil.

COMPOSITION II, 1½ HRS.

Advanced problems are given with special attention to the structural function of color in pictorial design. The media used are gouache and oil. Emphasis is placed upon drawing material from the student's experience and his imagination.

INTRODUCTION TO CONTEMPORARY ART, 1 HR. LECTURE

This course of illustrated lectures deals with the development of art from Neo-Classicism to Abstraction, the difference between the

Renaissance and Twentieth Century viewpoints, and the consequent change in the appearance of their respective arts.

Students are required to take notes at the lectures.

The "Story of Modern Art" by Sheldon Cheney is used as a supplementary text.

MODELING II, 1½ HRS.

Working in clay gives the student a fuller approach to form. The seeing and feeling of form in the round is an aid to the student's concept of drawing. Experience in the processes of casting are an integral part of the student's training. Business and industry are using sculptural forms in their advertising, opening new horizons to the sculptor.

COMMERCIAL II, 1½ HRS.

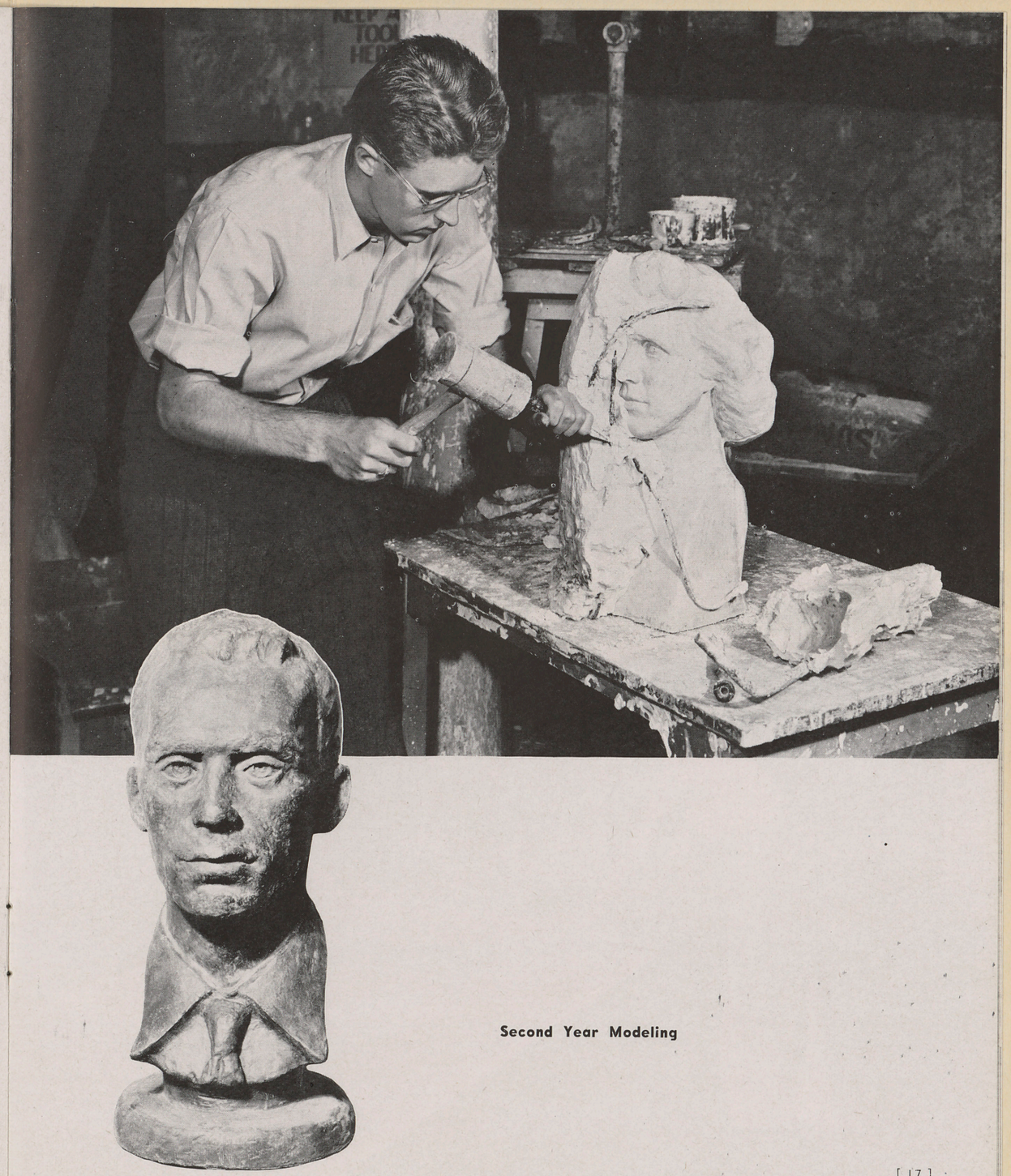
The prerequisites for Advertising Design are a thorough knowledge and ability to draw and paint the figure and still life as well as a skill in lettering and layout. Students entering this field must have completed the Foundation Course or its equivalent. Problems in layout, technical rendering, and the study of commercial reproductive processes are covered in this class. This is supplemented with talks by commercial artists and advertising men as well as trips to studios, printing and engraving shops.

The students study and prepare a portfolio of suitable samples which can be used in contacting commercial organizations for employment in the art field.

Second Year Commercial

PORTRAIT II, 1½ HRS.

The student applies his basic knowledge of art structure to experimentation without dictation of media or manner of expression. With an understanding of media, draftsmanship, and the development of a



Second Year Modeling

Second Year Silk Screen

philosophical approach the student undertakes the problem of studying the model based on his sound fundamentals gained in the first year.

STILL LIFE II, 1½ HRS.

The further study of structural function of color in three dimensional form allows the student additional opportunity of experimenting with technique and the practicing of his philosophy of artistic expression evolved thus far.

SILK SCREEN II, 1½ HRS., ELECTIVE

This is a process of reproduction which offers many possibilities of creative design in the commercial as well as the textile field. This course can lead to an independent business of a highly remunerative nature and is particularly attractive to all creative minds. The class is a culmination of all the art principles practiced in the 1st and 2nd year training.

WATER COLOR II, 1½ HRS., ELECTIVE

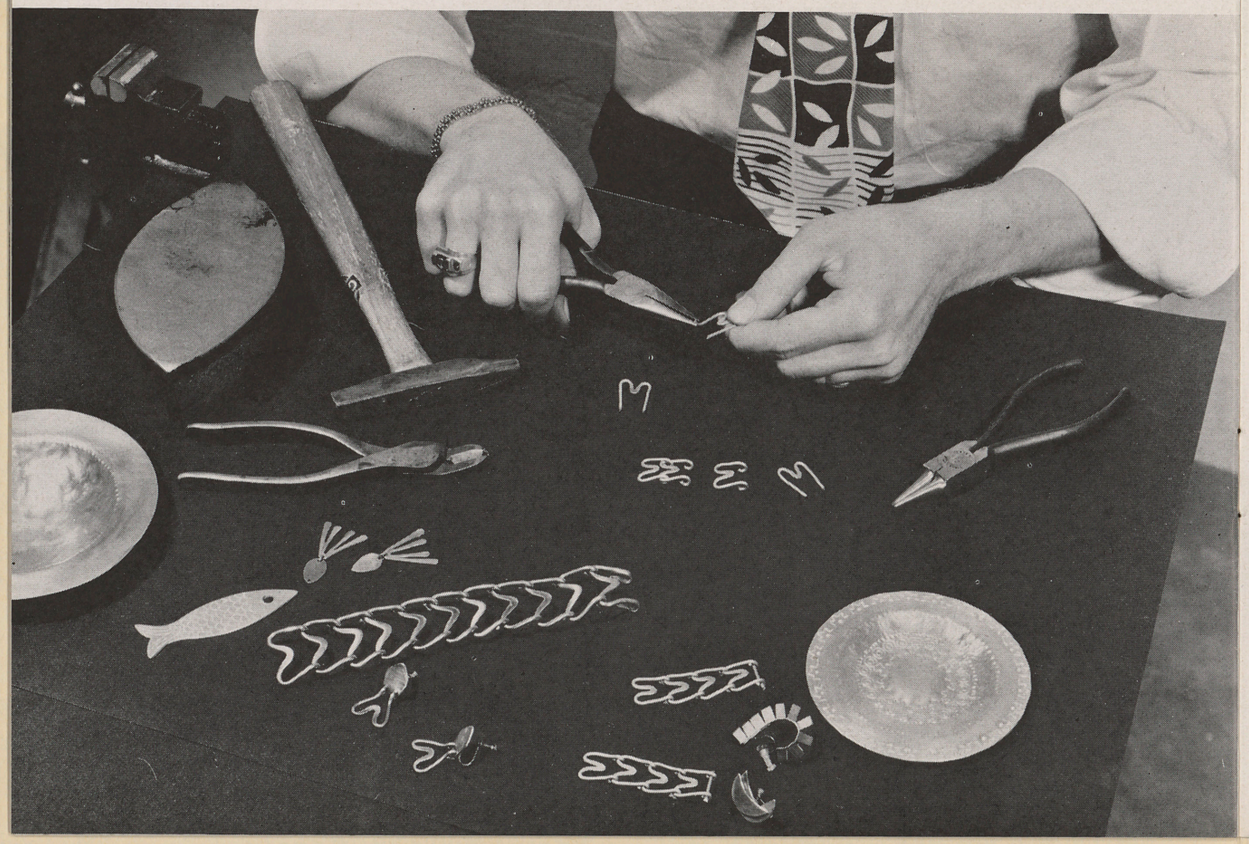
Attention is given to art quality through the study of basic elements of art structure such as line, form, tone, color, and texture and their expression through a working knowledge of the principles of proportion, balance, rhythm, repetition, and emphasis. Special effort is made to encourage and develop an individual self expression.

CERAMICS II, 1½ HRS., ELECTIVE

The fundamentals in Ceramics as a media includes work on a wheel, mold making, casting, glazing and firing. Individual expression results in the culmination of design and composition as expressed in the creative clay forms.

Left: Second Year Ceramics

Below: First Year Design



MISCELLANEOUS INFORMATION

The Fort Wayne Art School and Museum is located in two fine old residences which create a very pleasant atmosphere in which to work. The rooms are very workable studios for both large and small groups.

Several conducted excursions are made to other cities and museums with the faculty to visit important exhibitions and collections, as a part of the first and second year course.

Student social gatherings are held monthly. All students are urged to attend these functions as a part of their Guidance course.

The Art Association brings many outstanding lecturers in the art world to the membership each year. The students enrolled full time are given season tickets to these lectures as a part of their school work and attendance is expected. Every effort is made to assist the student who wishes to work outside to earn his way. Employment is not guaranteed.

A student exhibition may be had free of charge for High School class room exhibit.

Applications for admission will be furnished by the secretary of the school. Applications will not be reviewed unless accompanied by the twenty-five dollar ($25) application fee. This fee will be applied upon the tuition account, except in the case of veterans. Upon the presentation of the Certificate of Eligibility this amount will be refunded.

REGISTRATION

One week before classes begin is set aside for registration in the fall. There is no recess at the close of the first semester. Registration is completed over the week-end preceding the second semester.

Students must be high school graduates or the equivalent.

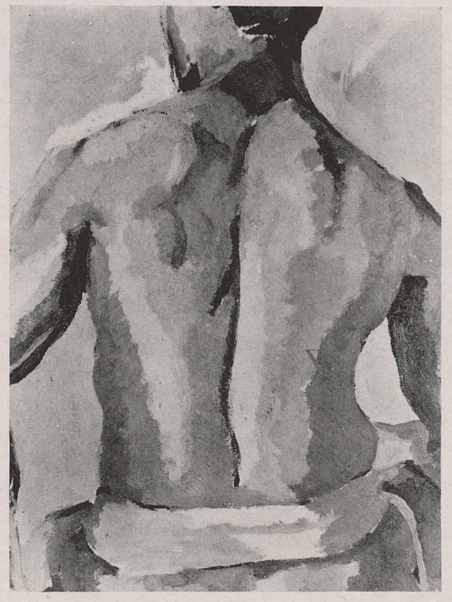
The school year consists of 36 weeks and is divided into two semesters of 18 weeks each.

Tuition is payable in advance. Registration is not complete nor admittance to class granted until payments are made. NO REFUNDS are given unless withdrawal is due to prolonged illness or other serious cause.

TUITION AND MATRICULATION FEES

Day School

Full time, 8:30-11:30 and 12:30-3:30, two semesters (36 wks.)	$200.00
Half time, 8:30-11:30 and 12:30-3:30, one semester (18 wks.)	50.00
Per single class (3 hours) one semester (18 wks.)	25.00
Matriculation fees—first year	26.00
Matriculation fees—second year	36.00
Diploma fee—second year	2.00
Night school, 7:30-9:30, ten week period, one night a week	12.00
Saturday morning children's classes, 9:00-11:30 A.M.—Junior	7.00
Material fee	1.50
High School	13.00
Material fee	2.50



Second Year Life

STUDENT SUPPLY STORE

An art supply store is maintained in the main building where the student may purchase books and class supplies. The store is open one-half hour before classes begin and one hour after school is over each day. A complete stock of required class materials is kept on hand as a service to students. No charge accounts are carried. The approximate annual cost of supplies is one hundred dollars, about one-third of which is needed upon entrance.

VETERANS

New veteran students entering under Public Law 346 and Public Law 16 should present a Certificate of Eligibility along with their application and $25 deposit.

Veterans who have been enrolled in other schools or colleges under Public Law 346 or 16 must obtain a Supplemental Certificate of Eligibility prior to registration and have their veterans file transferred to the Fort Wayne Regional office of the V.A., if it is not already here.

HOURS

Building is open from 8:30 A.M. to 4:30 P.M.

Day classes are from 8:30-11:30 and 12:30-3:30.

Students may remain in the classrooms for study until 4:30 but must leave at this hour.

Night classes are from 7:30 to 9:30 P.M. on Thursday evenings, November to April.

Saturday classes meet from 9:00-11:30 A.M. Saturday mornings from October to May.

Classes start promptly. No student will be permitted to enter classroom after model is posed until next rest period.

SCHOLARSHIPS

The Fort Wayne Art School has a limited number of scholarships that are awarded to talented high school graduates within the city and state. The scholarship contest is held in May each year. Application blanks may be had after April first.

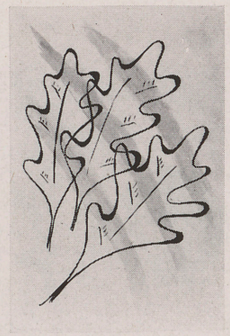
Students must make application not later than May first and must appear in person before the faculty to take the scholarship examination upon the date set aside for the test. Recipients will be notified by June first of the awards.

A scholarship carries a full-time tuition of $200 for one year. A half-time scholarship is for half tuition of $100 for 36 weeks or one year.

A one-third time scholarship is for one-third of the tuition for 36 weeks or one year. Awards may be terminated at any time for failure in scholarship standing, attendance, or misconduct.

LOCKERS

Each locker is furnished with a drawing board which must be kept in locker when not in use. All lockers must be cleaned of contents and drawing board turned into the office upon withdrawal of the student. The school will not be responsible for the loss of materials or work



left in the lockers. All personal property should be marked, and in no case will the school be responsible for loss of articles from rooms or lockers.

Students must furnish their own locks and lockers must be kept locked.

Any damage to locker or drawing boards ($3.75) must be paid by the student.

Every student must submit work to the instructors for criticism when requested and must leave work as required for exhibition until permission is given by the Director for its withdrawal.

The school reserves the right to retain as many studies as it may deem necessary. Studies may become the property of the school.

TELEPHONE CALLS

Students may not use the telephone or receive calls except between 11:30 and 12:30 and after 3:30 P.M. Telephone messages will be delivered only in cases of emergency.

RATING OF WORK

To the parents or guardians of each student a report card will be issued at the close of each semester. A grade of C— is passing but is not considered satisfactory for recommendation. Scholarship students must hold a B average in all subjects.

Initial transcripts of credit are furnished free of charge to other institutions; thereafter, one dollar per transcript is charged.

VISITORS

Visitors are not allowed in the classrooms during working hours. Students may not be called from the classroom except on matters of importance. It is requested that students not visit other classes while they are in session.

First Year Lettering and Poster

CLIPPING FILE

THE LIBRARY
OF THE CLEVELAND
MUSEUM OF ART

FORT WAYNE JOURNAL-GAZETTE Sunday, November 13, 1949

Fort Wayne Journal-Gazette
Sunday, November 13, 1949

—Staff Photo

"Head in Earth Colors" by Elizabeth Eddy of the Fort Wayne Art School, is an example of a simple, direct modern painting.

CLIPPING FILE

Key To Greater Understanding Of Modern Art Is Familiarity

By VINCENT MELZAC
Art Editor

Modern art is on the frying pan. The average layman doesn't understand it and most frequently is hostile to it. What's more, to many people the gap between the modern artist and the general public looms as an unbridgeable one.

What is modern art? I use the phrase here as the average art gallery visitor thinks of it—to mean the art which he doesn't recognize or understand—the art that just doesn't "look right"—to him.

It would be absurd for me to attempt to state, much less solve, the problems of modern art in this short article. But since the predominate trend of art today is away from representational forms, some observations may be pertinent.

First, we should take comfort in the certitude that the vital art of every age has always found the general public and even most of its art critics hostile to it. This is as true today as it was in the days of the Renaissance or the days of the Impressionists. Examples flood the mind. We need recall only one: Vincent Van Gogh was able to sell only one painting while he lived—and that for a pittance. To his contemporaries his work seemed strange and incomprehensible. Today, the Metropolitan Museum of Art in New York City is honoring this genius with a one man show that is breaking all time attendance records. And the same pictures which he could not sell in his lifetime are now worth $30,000,000!

Secondly, let us ask ourselves this question: Is modern painting more difficult to understand than modern poetry or modern music or modern science? I believe we have to admit that it is not. How many of us can explain the theory of relativity or the atomic bomb or even the simpler things we use every day, such as electricity or the automobile? One of the giants of modern art, Pablo Picasso, has this to say on the subject: "Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, flowers, everything around one without trying to understand it? But in the case of a painting, people feel they have to "understand." If only they would realize above all that an artist works because he must, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things in the world which please us, although we can't explain them."

Using the language of modern art, Elizabeth Eddy, art school faculty member, communicates to us the image of a young man (reproduced). She calls it "Head in Earth Colors." The portrait is simple, direct, and the essential likeness is pleasing. Whereas a realistic portrait would pretend to be the real man, this study obviously does not. It uses the plastic elements of color, line, shape and quality. Color and shape become important in their own right, and exist solely to give emotional pleasure.

"Head in Earth Colors" is an example of the new directions the art of our times is taking. Directions with which we should become familiar. For when you get right down to it, the key to greater enjoyment of modern art is familiarity with it.

The first known manufacturer of plywood used it in 1867 to make forms for sewing machine cabinets, says the Georgia-Pacific Educational Foundation.

LOCAL NEWS

News of the Past Week in Burton

Elizabeth—CLIPPING FILE

Geauga Times Leader,
Burton, Ohio.
Thursday, September 21, 1944

AN ARTIST IN OUR MIDST

Some of the beauty of Burton's past and present is being immortalized in water color and oils by Mrs. ~~Charles~~ Reynolds, whose professional signature is Elizabeth Eddy. Few people, unless they have witnessed her artistic accomplishments have appreciated the fact that a talented artist is now residing with her son and aunt in the old brick Goodwin house on North Cheshire St.

Following her graduation from Shaker Heights High school, Elizabeth Eddy attended the Detroit School of Art, where she received the Albert Kahn award for draftsmanship. In 1929 she was in New York, studying under Edmund Graecen and Arshile Gorki at the Grand Central School of Art. The next year she spent in private study under Zoltan Sepeshy, whose paintings hang in many of our museums and who is shown perennially in Midtown Galleries in New York.

Her versatility has given her an interesting career. She was once an artist in the advertising department of the Standard Accident Insurance Co., of Detroit. Private projects found her doing extensive painting and sketching. Her work found her in various parts of the United States, ranging from the levees of New Orleans to the picturesque town of Lynnfield Centre, Mass. For ten years Miss Eddy concentrated on free lance designing and portraits.

In 1942-43 she was employed by the Spinning Wheel Antique Shop, Brywn Mawr, Pa. There she did their decorating and occasional restoring, using authentic Pennsylvania Dutch style on chairs, settees, "sinks", dressers, toleware and dower chests.

This past year, Elizabeth Eddy was at the Lindner Coy as artist for their window display director, Eric Nordin. She did the Christmas decor last year — the main floor interior as well as the windows. She decorated their roof garden and did all the painting used in their windows. She resigned her position as assistant window display director because of ill health in the early summer.

Her work has been exhibited at the Detroit Institute of Arts, where for several consecutive years some of her oils were shown. At the Isaac Delgado Museum, New Orleans, La., she was given a one-man show of oils and water colors by the president of the Art Association. Her work was seen at the Mississippi Art Association, Jackson Miss., in their 22nd annual exhibit, and at the 31st Annual Water Color show of the Pennsylvania Academy of Fine Arts.

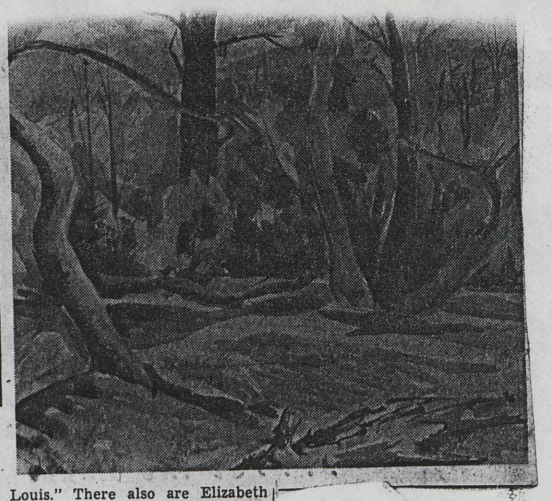
The first purchaser of her local work was Mayor B. J. Shanower. It is exceedingly appropriate and not altogether a happenstance that he commissioned her to do a water-color of The Geauga County Historical Museum. Mr. Shanower is president of the Geauga County Historical society.

Another water color painted by Elizabeth Eddy and of interest to the community has been purchased by Mrs. Elwyn Owen, as a birthday present for her husband, Chaplain Elwyn Owen. The subject is The Burton Congregational church.

— Contributed.

—o—

60 Fort Wayne Journal-Gazette
Sunday, June 6, 1948



Two Honored For Work At Art School Here

By ELIZABETH EDDY

High caliber work at the Fort Wayne Art School has won recognition for two young students, Richard Kleeman of Auburn and Robert Stone of Hudson. They have received copies of the biography, "Boardman Robinson," by Albert Christ-Janer, from Allan McMahan, president of the Art Association.

Kleeman, whose work is shown in the upper photograph, received his award for outstanding draftsmanship. Stone, whose work is shown in the lower picture, received his award for outstanding work in pictorial composition. In the annual Fort Wayne Art School Students' Exhibition, now hanging at the school, are to be seen masterly examples of the work of both men as well as that of the scholarship winners and other students. Donald Campbell and Robert Kaiser were awarded third-year scholarships. Mary Helen Kroeger, Lewis Rix, Robert Knapp, Phyllis Brown and Jane Shackelford were awarded second-year scholarships. The Sigma Eta, fine arts sorority, awarded Eldena Huff $25 for general scholastic standing and spirit of co-operation.

The student exhibition, which is open to the public until June 30 and again from August 15 until September 15, consists of the best work done in all classes and an over-all view gives one the impression of a consistently high critical standard.

A preface to the exhibit states in part, "Nature has been the chief source of inspiration. However, our goal has never been to reproduce natura or to achieve a facsimile of nature. Instead we have tried to lead students to abstract or to select from nature only those aspects of form and color, line or space that were relevant to what they wanted to express. It is this selective process which makes effective what they want to say and develops their individualities."

Work of the graduating group includes silk screen and commercial art taught by Walter H. McBride; sculpture, ceramics, still life and landscape taught by Forrest Stark; water color taught by Lois McBride; life drawing and painting and composition taught by Elizabeth Eddy. Classes represented in the first year work include information drawing and techniques taught by Herbert Tenney; water color taught by Mrs. McBride; figure drawing and composition taught by Miss Eddy; lettering, techniques and design taught by Ruth Gibson.

The well hung fabrics designed and printed in the silk screen class attract special attention. Some of the designs exceed student caliber. Strong work is apparent in the painting and drawing classes as well as several firmly modeled heads in the sculpture classes. Both vividness and delicacy are seen in the water colors. Diversity and imagination appear in the design class, which covers a wide range of problems from shadow boxes to metalry. The exhibition as a whole presents a view of varying and developing personalities unrestricted by a common mold.

This May Fort Wayne artists were represented in two annual art exhibitions of note. In the forty-first Indiana Artists' Exhibition at the John Herron Art Museum, Blanche Hutto received honorable mention for her water color "Margie's Books." Also accepted was her water color "Summer Still Life." Grace Leslie Dickerson is represented by her water color "Balanced Rock." Louis Bonsib is there with an oil, "Road to Mont Louis." There also are Elizabeth Eddy's oil "Sheepshead," and "red" gouache "In the Orchard." Both paintings have been seen in Fort Wayne. Cleveland's nationally known painter Carl Gaertner acted with Robert Brackman of New York City on the jury.

This year Cleveland celebrated its thirtieth annual "May Show of Cleveland Artists and Craftsmen." Acting on the jury of award was Wilbur D. Peat, director of John Herron Art Museum, Indianapolis. In this exhibition Elizabeth Eddy has a water color "Teazel," a relief cut, "The Listener," and a gouache drawing "The Dreamer."

[Eddy, Elizabeth]

137

American Drawings

for

1947

American Drawing Annual VII

February 12, to March 10

Albany Institute *of* History *and* Art

The American Drawing Annual VII has certainly been the most difficult to judge of any so far. Entries this year were as numerous and with the entire country represented as before, but it was the quality of the work submitted and the freshness of the drawings that made judging so difficult.

Three years ago it was decided that since other drawing exhibitions had been established the American Drawing Annual, no longer the only one in the country exclusively limited to drawings, should be a *quality* show and should reflect the *finest* work done in each year. In setting such a standard it was realized it would mean a greater responsibility in selection. A study of other exhibits, and of this one in its earlier stages, brought the conviction that when a large number of works were shown the perception of the average visitor was perceptibly dulled in making the complete round of the entire show. A selective exhibit means that each of the drawings has the advantage of being displayed without overcrowding.

The organization of the exhibit has followed a set routine. No invitations were sent out. Announcements of the show, however, were listed in leading art publications, and for this the American Drawing Annual, and the artists of the country, are indebted to the several art magazines and to the art critics. We also want to acknowledge a debt to some of the contemporary American art galleries in New York City, particularly for the generous cooperation of Pegeen Sullivan of the Associated American Artists, Antoinette Kraushaar of the Kraushaar Gallery, and Annemarie Henle of the Council for Inter-American Cooperation. (It had been hoped to include a block of artists from Middle and Latin America in the present show, but it was found that this could better be done as a parallel exhibit.)

The series of catalogs for these exhibits are considered a documentary record of the development of drawing in this country. The size, height before width, the presence of signature and date, have been carefully noted in each instance, and also the medium used. This last in some cases was difficult to ascertain and indeed points to the need for some accepted standardization in our country of the descriptive terminology of drawing media.

Most of the drawings in the exhibit are for sale. Visitors are urged to inquire at the museum office or of the gallery attendants for prices. In the past, drawings sold from the exhibit have averaged more than fifteen percent of those available. People who own drawings know the rich pleasure to be obtained from living with them. They are the most personal expression of an artist.

John Davis Hatch, Jr.

Catalog

Benjamin Abramowitz
Greenbelt, Md.

1. Family — Pen and Ink, 19.2″ x 14.5″
s & d (lr), 1946
2. Insecurity — Wash and crayon, 15″ x 11.8″
s (on mat - lr), nd.
3. Play — Wash and crayon, 19.1″ x 15.2″
s (on mat - lr), nd.

J. Roman Andrus
Provo, Utah

4. Teton Range — Pen and ink and colored chalks, 12.10″ x 17″
s & d (lr), 1945
5. Timpauogas — Pen and ink and wash, 12.10″ x 17″
s & d (lr), 1945

Nicholas Apgar
Slingerlands, N. Y.

6. Dead Weeds — Pencil, 16.10″ x 9.8″ (m.o.)
s & d (lr), 1947

John Taylor Arms
Fairfield, Conn.

7. La Bella Venezia — Pencil, 7.4″ x 16.8″
s & d (lr), 1930

Gifford Beal
New York City

8. Circus Ponies — Pencil and pen and ink, 9.11″ x 13.13″
s (lc), nd.

Rosalie Berkowitz
New York City

9. Dozing — Charcoal, 20.12″ x 18.12″
s & d (lr), 1944

George Biddle
Croton-on-Hudson, N. Y.

10. Cow and Calf — Charcoal, 9.8″ x 12.14″
s & d (lr), 1931
11. From the Ridge south of the Volturno — Pen and ink, 9.7″ x 13.6″
s & d (lr), 1943

Alan Blackman
Brooklyn, N. Y.

12. Dead Sea Gull — Black ink and wash, 9.11″ x 14.3″ (m.o.)
s (lr), nd.

13. The Ledges — Black and brown wash, 6.8″ x 20.6″
s (lr), nd.

14. Little Island — Black ink wash, 10.6″ x 13.12″
s (ll), nd.

STEVE BODNARCHUK
New York City

15. Self Portrait — Pencil, 10.10″ x 8″
s (ul), nd.

AARON BOHROD
Chicago, Ill.

16. Dead Germans — Pen and wash in black and sepia ink, 13.12″ x 19.12″
s (lr), nd.

HUGH BOTTS
New York City

17. Pastoral — Pen and ink, 12″ x 9.2″
s (lr), nd.

LOUIS BOUCHÉ
New York City

18. Sheds — Pencil, 12.2″ x 16.8″
s & d (lr), 1945

CLARENCE A. BRODEUR
New Haven, Conn.

19. Guerillas' Hideout — India ink, 16.6″ x 20.12″
s (ll), nd.

SYD BROWNE
New York City

20. Huston's Dock, Eastport, Maine — Conte crayon, 12.1″ x 15.8″
s (lr), nd.

21. Rainy Evening, New York — Carbon pencil, 8.13″ x 15.8″
s (ll), nd.

FREDERICQ CASTELLON
New York City

22. She Beckons — Pen and ink, 9.13″ x 6.15″
s & d (lr), 1939

WILLIAM ABBOTT CHEEVER
Andover, Mass.

23. The Kill — Black chalk and ink, 21.14″ x 15″
s & d (ll), 1937

24. Milking — Black chalk and ink, 18.12″ x 23.14″
s & d (lr), 1937

25. The Ram — Black chalk, 19.10″ x 22.12″
s & d (lr), 1937

HERMAN CHERRY
Woodstock, N. Y.

26. Model Reading — Charcoal and ink, 22.12″ x 14.4″
ns, nd.

NICOLAI CIKOVSKY
Washington, D. C.

27. Boys Swimming — Charcoal t. w., 19.4″ x 25″
s (lr), nd.

28. Sunset on the Potomac — Ink and charcoal t. w., 18.14″ x 25″
s & d (lr), 1941

HOWARD CONANT
Nashotah, Wisc.

29. Yasuo Kuniyoshi — Sanguine, 10.3″ x 7.2″ (m.o.)
s & d (lr), 1945

JOHN CUNNING
Brooklyn, N. Y.

30. Man and Child from Hiroshima — Ink and brush, 9.8″ x 9.3″ (m.o.)
s (ll), nd.

JANET DAUB
Boston, Mass.

31. On Guard — Pen and ink (line), 15″ x 20″
s (ll), nd.

GERALD VIVIAN DAVIS
Sunmit, N. J.

32. Le Pont Neuf — Black and red crayon, 28.4″ x 22.2″
s & d (ll), 1935

DOROTHY DEHNER
Bolton Landing, N. Y.

33. Playground for Princes — Pen and ink, 15.8″ x 11.2″
s & d (ll), 1946

KOREN DER HAROOTIAN
New York City

34. Prayer — Pen and ink (line), 24″ x 18.14″
s (lr), nd.

GUY PENE DU BOIS
New York City

35. Ruined Shed — Pen and ink, 15.4″ x 20.9″
s & d (lr), 1942

LOUIS DURCHANEK
Wassaic, N. Y.

36. Boy and Girl — Pencil, 13.14″ x 10.7″
s (lr), nd.

37. Prospect Park — Pen and sepia ink, 10.12″ x 13.1″
s & d (ll & lr), 1944

38. Time and Art
Pen and ink, sanguine and brush, 20″ x 15.12″
s (ll), nd.

CHARLOTTE FULLER EASTMAN
Norwichtown, Conn.

39. Margaret Fuller — Charcoal on canvass, 18″ x 15″
s (lr), nd.

ELIZABETH EDDY
Fort Wayne, Ind.

40. Degagee
White and black ink on grey paper, 13.14″ x 11.3″
s (lr), nd.

BEN EISENSTAT
Oaklyn, N. J.

41. Notre Dame — Pencil, 12.11″ x 18.13″ (m.o.)
i (lr), nd.

42. Liege, Belgium — Pencil, 12.4″ x 19.3″ (m.o.)
i & d (ll), 1944

SYBIL EMERSON
State College, Pa.

43. Net Menders, No. 2 — Pen and ink, 14″ x 17.6″
s (ll), nd.

ALISON FARMER
Pottstown, Pa.

44. Roberta — Pencil, 15.14″ x 11.8″
s (lr), nd.

HERBERT LEWIS FINK
Providence, R. I.

45. The Tree — Pen and ink, 8.10″ x 11.8″ (m.o.)
s (lr), nd.

RICHARD FLANDERS
New Haven, Conn.

46. Seated Nude — Conte crayon, 22″ x 13″ (m.o.)
s & d (ll), 1946

GILBERT A. FRANKLIN
Providence, R. I.

47. Pilgrim Heights, Cape Cod — Pen and ink, 10″ x 13″
s & d (lr), 1946

LOUIS FREUND
Colorado Springs, Colo.

48. Kill or be Killed
Pencil, sepia ink and wash, 8.4″ x 11.6″ (m.o.)
s (lr), nd.

JOSEPH P. GAULTIERI
Norwich, Conn.

49. Weeds — Pen and ink, 14.4″ x 11.8″
s (ll), nd.

MARSHALL GLAZIER
Madison, Wisc.

50. Landscape — Pencil, 25″ x 19″
s & d (lr), 1944

LOUIS GREBENAK
New York City

51. Demagogue — Ink and wash and montage, 15.8″ x 13.5″
s (ll), nd.

52. Nude — Ink and wash, 11″ x 8.8″
s (lr), nd.

MARION GREENWOOD
New York City

53. Tarascan Harvest — Pencil, 13.6″ x 19″ (m.o.)
s & d (lr), 1933

WILLIAM GROPPER
Croton-on-Hudson, N. Y.

54. Lublin — Black ink t. w., 18″ x 10.10″
s (ll), nd.

55. The Headless Horseman
Black ink t. w. on grey paper, 19.4″ x 27.8″
s (lr), nd.

CHAIM GROSS
New York City

56. Wash Drawing, No. 22 (nude)
Pen and ink and wash, 18″ x 12.2″
ns, nd.

57. Wash Drawing, No. 24 (nude)
Brown wash and pencil on tan paper, 20″ x 12.10″
s & d (lr), 1935

GEORGE GROSZ
Douglaston, N. Y.

58. Pro and Contra — Pen and ink, 19″ x 25″
s (lr), nd.

59. Sea and Sand — Pencil, 13.4″ x 16″
ns, nd.

E. HAGEDORN
San Francisco, Calif.

60. Seated Figure — Pen and ink and wash, 19″ x 12.1″
ns, nd.

61. Sketch Class — Ink line drawing, 14.12″ x 20.13″
ns, nd.

JOHN HELIKER
New York City

62. Museum Lecture — Pen and ink, 11.2″ x 16.3″ (m.o.)
s & d (lr), 1945

HERBERT HEYEL
Port Chester, N. Y.

63. Basin and Fishing Village
Pen and brush in sepia ink, 11.12″ x 18″
s & d (lr), 1946

THEO HIOS
New York City

64. A Dead Sea Gull — Ink and wash, 15.9″ x 23″
s (lr & d on mat), 1946

JOSEPH HIRSCH
Philadelphia, Pa.

65. Christ — Pen and ink, 10.14″ x 8.5″
s (lr), nd.

ANNALEIDA VAN'T HOFF
Pleasantville, N. Y.

66. Hands, II — Pencil, 11.13″ x 9″
i & d ((lc), 1943

HARRY Z. HOFFMAN
Baltimore, Md.

67. The Marauders — Ink and wash, 13.12″ x 17.12″ (m.o.)
s (ll), nd.

ROGER HOLLENBECK
Ann Arbor, Mich.

68. Figure Fiddling — Sepia ink, 11.10″ x 7.6″
s (lr), nd.

PETER HURD
San Patricio, N. Mex.

69. New Mexican Landscape
Pen and ink and wash, 10.8″ x 13.8″
ns, nd.

70. Rodeo in the Mountains
Pen and ink and wash, 9.14″ x 14″
s (ll), nd.

RUTH E. HUTCHINS
Albany, N. Y.

71. Lifting Fog — Conte pencil t. w. and red on blue — grey paper, 12.6″ x 17.4″
s (lr), nd.

GORDENA PARKER JACKSON
Berkeley, Calif.

72. Albion — Carbon pencil, 20.8″ x 16.4″
s & d (lr), 1944

JOE JONES
Morristown, N. J.

73. Catching Salmon — Pen and ink, 4″ x 5.12″
s (ll), nd.

74. Houses at Pigeon Cove — Ink and wash, 14″ x 20″
s (ll), nd.

MADALYN JOYCE
North Tarrytown, N. Y.

75. Mount Vernon Street, Boston
Ink and crayon, 5.10″ x 7.2″
s (lr), nd.

RAYMOND KARGERE
Woodstock, N. Y.

76. Field Flowers — Pencil, 13.8″ x 11.7″ (m.o.)
s (lr), nd.

77. Little Girls — Pencil, 9″ x 12″
s (lr), nd (1945)

78. Rondout Bridge — Pencil, 15″ x 11.6 (m.o.)
i (lr), nd (1946)

N. KARK
Bound Brook, N. J.

79. Burial — Line and wash, 17.8″ x 21.10″
s (lr), nd.

MEL KISHNER
Milwaukee, Wisc.

80. Lake Michigan Fisherman — Scratch drawing, 6″ x 10″
s & d (lr), 1946

MEDARD KLEIN
Chicago, Ill.

81. Drawing, No. 12 (abstract)
Pencil and gold leaf, 11.4″ x 16″ (m.o.)
s & d (lr), 1944

82. Drawing, No. 65 (abstract) — Pencil, 10.2″ x 15.3″ (m.o.)
s & d (lr), 1945

FRANK KLEINHOLZ
New York City

83. Nude, No. 3 Pen and ink and brown wash, 17.8″ x 11.12″
s & d (lr), 1944

IRVING G. LEHMAN
Brooklyn, N. Y.

84. The Market — Ink wash t. w., 12.10″ x 18.14″
s (lr), nd.

ROGER K. LEWIS
New York City

85. Blast the Yellow Devils — Pen and ink, 4″ x 2.9″
s & d (ll), 1944

LINO S. LIPINSKY
New York City

86. Double Portrait — Pencil, 16.10″ x 12.12″
s & d (ll), 1945

WILLIAM H. LITTLEFIELD
Falmouth, Mass.

87. Nonnamesset House
Black ink, pencil and wash, 15.8″ x 22.8″
s & d (lr), 1946

CHARLES LOCKE
Brooklyn, N. Y.

88. Wood Path — Pen, ink and wash, 10″ x 7″
i (ll), nd.

HELEN A. LOGGIE
Bellingham, Wash.

89. Flowering Madrona — Carbon pencil, 12.4″ x 8.12″
s & d (lr), 1935

90. Spirit of Cascade — Carbon pencil, 9.4″ x 12.2″
s & d (lr), 1943

LOUIS LOZOWICK
South Orange, N. J.

91. Barge Canal — Litho pencil and crayon, 17.12″ x 12.3″
s (ll), nd.

92. Bowery Pals — Carbon pencil, 15.6″ x 11.3″
s (lr), nd.

MARK LUCA
New York City

93. Spectators to a Painting
Pencil and ink, 13″ x 11.12″ (m.o.)
s (lr), nd.

BERTRAND MANGEL
Brooklyn, N. Y.

94. Lighthouse, Cape Cod — Conte crayon, 11.4″ x 15.8″
s & d (ll), 1946

FLETCHER MARTIN
Woodstock, N. Y.

95. Nude Study — Conte crayon, 21.2″ x 14.6″
s (lr), nd.

STEPHEN MCNEELY
New York City

96. Reclining Figure — Conte crayon, 9.12″ x 14.8″
s & d (lr), 1947

J. JAY MCVICKER
Stillwater, Okla.

97. Payne County Landscape
Pencil and wash, 11.8″ x 14.9″ (m.o.)
s & d (lr), 1946

KARNIG NALBANDIAN
Providence, R. I.

98. The Old Man — Pencil, 11.10″ x 8.6″
s & d (lr), 1946

99. They Told Me I Would Find You Here
Pencil, 9.11″ x 6.6″
s & d (lr), 1946

ERNEST NEWMAN
New York City

100. Key West, Florida
Black and sepia ink, 5.14″ x 18.2″ (m.o.)
s (lr), nd.

HAROLD NOECKER
Chicago, Ill.

101. Still Water — Pen and ink, 12″ x 18″
ns, nd.

102. The Street — Pen and ink, 12″ x 18″
ns, nd.

C. NYQUIST
Washington, D. C.

103. Simon — Pen and ink, 10.1″ x 10.4″
i (lr), nd.

SIDNEY RAYNES
Rockport, Mass.

104. Deserted Farm
Conte crayon and wash, 11.11″ x 15.13″ (m.o.)
s (lr), nd.

DOEL REED
Stillwater, Okla.

105. New Mexico Landscape — Black chalk, 16.8″ x 20.8″
s & d (lr), 1946

106. River and Driftwood — Black chalk, 16.8″ x 22″
s (lr), nd.

GEORGE RICKEY
Allentown, Pa.

107. Crucifixion — Pen and ink, 18″ x 9.12″ (m.o.)
s & d (lr), 1946

108. Portrait of Frances — Pen, ink and wash, 21.12″ x 20.3″
s & d (lr), 1945

CHARLES B. ROGERS
Oakland, Calif.

109. Trees of Character — Wash and conte crayon, 17″ x 22″
s (ll), nd.

JOHN C. ROGERS
Alexandria, Va.

110. Ruins, Harpers Ferry, 1946 — Carbon pencil, 14″ x 19″
ns, nd.

ESTHER G. ROLICK
New York City

111. Study of Young Corn — Pen and ink, 11.12″ x 8.14″
s (lr), nd.

LOUIS C. ROSENBERG
Portland, Ore.

112. Shipyard Workers — Pencil and wash, 9″ x 13.4″
s & d (lr), 1945

LEWIS RUBENSTEIN
Poughkeepsie, N. Y.

113. Foundry — Pastel, 17.10″ x 12″
s (ll), nd.

114. Goats — White conte crayon on tan paper, 10.8″ x 15.8″
s & d (ll), 1946

115. Lions — Felt pen, 11.14″ x 17.14″
s & d (ll), 1946

ANDREE RUELLAN
New York City

116. Teamster, No. 1 — Pencil, 15.5″ x 12.12″
s (ll), nd.

HENRY SCHNAKENBERG
New York City

117. Tree — Pencil, 20″ x 13.14″
s (lr), nd.

WALTER S. SEELEY
Temple, N. H.

118. Nature, No. 1 — Dry brush, 9.10″ x 13″
s & d (lr), 1946

LUCILE W. SHARP
Jackson, Miss.

119. Boats — Pencil, 10″ x 14″
s & d (lr), 1943

KURT SLUIZER
Woodstock, N. Y.

120. Railway Depot in Essex, Vermont — Pastel, 11.14″ x 17.12″
s (lr), nd.

121. Study for Portrait of a Young Girl — Pencil, 17.5″ x 13.5″
s (ll), nd.

WILLIAM SOMMERFELD
New York City

122. Moratai — Pen and ink, 8.13″ x 12.14″ (m.o.)
ns, d (lr), 1945

RAPHAEL SOYER
New York City

123. Nude with Drapery — Brown ink, 17.14″ x 12″
s (lr), nd.

ALBERT STERNER
(Obit. December, 1946)

124. Portrait of J. D. H., Jr. — Charcoal, 20.14″ x 16.7″
s & d (ll), 1946

125. Youth — Pencil, 20.5″ x 14.11″
s (lr), nd.

MARGARET STUREIS
Sarasota, Fla.

126. The Nap — Quill, ink and wash, 12″ x 17.14″
ns, nd.

FREDERICK TAUBES
New York City

127. Leda — Pencil, 11″ x 8.8″
s (ll), nd.

HAZEL JANICKI TEYRAL
Lakewood, Ohio

128. Star-Spangled Night — Wash and sgr., 13.14″ x 10.10″
ns, nd.

DOROTHY VARIAN
Woodstock, N. Y.

129. Rita — Pencil, 15.12″ x 9.8″
s & d (lr), 1944

VINCENT A. WALKER
Poughkeepsie, N. Y.

130. Hudson River Shore Line — Pen and ink, 11″ x 18.2″
s (lr), nd.

HARRY WICKEY
Cornwall Landing, N. Y.

131. Running Pig — Pencil and wash, 11.15″ x 17″
s (ll), nd.

ESTHER WILLIAMS
New York City

132. Barns — Pen, ink and wash, 15″ x 20.4″
s (ll), nd.

KEITH SHAW WILLIAMS
New York City

133. Belisario — Pen and ink, 5.14″ x 8.9″
s & d (ur), 1944

134. Briey — Ink wash, 8″ x 10″
s & d (lr), 1945

HILDEGARD WOODWARD
New York City

135. Haying on Iron Works Hill — Pencil, 15″ x 22″ (m.o.)
(lent by Mrs. Wendell Davis)
s (lr), nd.

HARRY WORTHMAN
Eustis, Fla.

136. The Shadow of Death, Frankfort — Pencil, 7.14″ x 9.9″
s & d (lr), 1945

N. ZIROLI
Urbana, Ill.

137. Skiffo — Litho crayon and sgr., 19″ x 12.8″
s & d (lr), 1945

Seven hundred and fifty copies
of this catalog
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Albany, N. Y.

DRAWINGS FROM LATIN AMERICAN

Concurrently this year with the American Drawing Annual the Albany Institute is showing in its Library Rotunda a selection of drawings by artists from Latin America. The parallel between these and those by artists north of the border shows a similar range of techniques, of freshness and strength, and, in general, in subject matter. Most of the Latin American drawings could indeed, except for instances in which local material was used as subject matter, have been made in the United States.

The Albany Institute is pleased to acknowledge its indebtedness to Dr. Annemarie Henle of the Council for Inter-American Cooperation for her generous help in making this selection possible.

February 12 to March 10, 1947

ALBANY INSTITUTE *of* HISTORY *and* ART

RAUL ANGUIANO (Mexico)

Girl — Pen and sepia ink, 21.8″ x 19.1″
s & d (ll), 1945

MARIO CARRENO (Cuba)

Hand Holding an Apple — Pencil, 10.15″ x 13.10″
s & d (ll), 1943

RODOLFO CASTANGA (Argentina)

The Accident — Pencil, 19.1″ x 24.5″
s & d (ll), 1946

ROBERTO DIAGO (Cuba)

Angels — Pen and ink, 12.10″ x 8.14″
s & d (lr), 1946

Head — Pen and ink, 7.12″ x 11.5″ (m.o.)
s & d (ll), 1946

EMILIAO DI CAVALCANTI (Brazil)

The Dream — Pen and ink, 12.8″ x 9.3″
s (lr), nd

TARSILA DO AMARAL (Brazil)

Harbor — Pen and ink, 8.15″ x 12.2″
s (ll), nd

Two Figures — Pen and ink, 8.13″ x 11.11″
s & d (lr), 1929

JESUS ESCOBEDO (Mexico)

My Sister, Concha — Pencil, 10.14″ x 8.7″
s & d (lr), 1935

ANTONIO GANTES (Argentina)

Peasant Portrait — Pencil, 9.4″ x 6.8″
s & d (lr), 1945

Peasant Woman — Colored pencil, 9.3″ x 6.6″
s & d (lr), 1945

CARMELO GONZALEZ (Cuba)

Head of a Women — Ink and gouache, 12.8″ x 9.5″
s & d (lc), 1946

Studies of Nude Men — Silver point and pencil, 14.8″ x 18.5″
s & d (lr), 1946

GLOVIS GRACIANO (Brazil)

Dead Child — Pen and ink, 14.7″ x 11.7″
s & d (ll), 1946

Two Dancers — Pen and ink, 13.4″ x 10″
s & d (lr), 1946

MARIANO (Cuba)

Cuban Scene — Pen, ink and wash, 15.14″ x 11.14″
s & d (lr), 1944

LUIS MARTINEZ-PEDRO (Cuba)

Couple on Horseback — Pen and ink, 14″ x 10″
s & d (lr), 1944

The Legend of Macocael — Pen and ink, 20.10″ x 24″
s & d (lr), 1944

ROBERTO MONTENGRO (Mexico)

Pre-Colombian Pottery — Sgr. touched white, 17.5″ x 12.8″
s & d (ll), 1945

The Fisherman — White pencil on black paper, 12.3″ x 8.6″
s & d (lr), 1945

NOEMIA (Brazil)

Ballet — Pen and ink, 11.14″ x 9.1″
s (lr), nd

Girl — Pen and ink, 15.7″ x 11.4″
s (lr), nd

HECTOR POLEO (Venezuela)

Peace — Pencil, 13″ x 10.7″
s & d (lr), 1946

HEMILCE SAFORCADA (Argentina)

Head of a Girl — Pencil, 19.8″ x 15.1″ (m.o.)
s & d (lr), 1946

LASAR SEGALL (Brazil)

Cows — Pen and ink, 9.8″ x 13″
s (ll), nd

JUAN SORIANO (Mexico)

Head of a Girl — Pencil, 10.6″ x 7.12″
s & d (lr), 1944

ANTONIO SOTOMAYOR (Bolivia)

Chola Spinning — Pen and ink, 12″ x 8.15″
s (ll), nd

Seated Indian — Pen and ink, 12″ x 8.15″
s (lr), nd

CLIPPING FILE

THE LIBRARY
OF THE CLEVELAND
MUSEUM OF ART

OHIO ARTISTS DRAWING EXHIBITION

CANTON ART INSTITUTE

FEB. 26 - MAR. 12 1950

FIRST OHIO ARTISTS' DRAWING EXHIBITION

CANTON ART INSTITUTE

FEBRUARY 26 - MARCH 12, 1950

At the suggestion of many area artists and museum directors the Canton Art Institute was encouraged to sponsor this all Ohio competitive exhibit in drawing. The response from artists has been great and gratifying. So much so that Mr. Joseph Butler, of the Youngstown Butler Art Institute, who implemented the organization of this exhibition, Mr. George Culler, of the Akron Art Institute, and I plan to continue this timely show on an annual basis. It might well be said that the Ohio Drawing idea grew out of the joint interest of the tri-city institute directors mentioned above.

Hugh Olmes
Canton Art Institute

JURY Joseph Butler

George Culler

Hugh Olmes

PURCHASE AWARDS FOR ART INSTITUTE
PERMANENT COLLECTION

Stern and Mann Co. .. $50
Kenneth J. Lipstrev, Cleveland
43. City #1
44. City #2
Halle Bros. Company . $25
Hazel J. Teyral, Lakewood
* 73. The Black Dress
74. The Captive
Onesto Hotel $25
Ralston Thompson, Springfield
75. American Constant

The jury selection was based on the quality of both entries of Mr. Lipstrev and Mrs. Teyral. The purchase award selection of Canton Art Institute is marked by an asterisk *.

HONORABLE MENTIONS

Dorothy D. Dennison, Youngstown, O.
15. Garden Club
Elizabeth Eddy, Fort Wayne, Ind.
20. Degagee
William Schrock, Cleveland, Ohio
65. Arab Boy
Paul Travis, Cleveland, Ohio
77. Study of Hands

chosen also for circuit exhibition

The Canton Art Institute acknowledges with sincere thanks the purchase awards given by Stern and Mann Co., Halle Bros. Co. and the Onesto Hotel. Their financial support of outstanding art is full indication of each management's belief in highest quality.

THE CATALOGUE

THE ARTIST AND HIS WORK

ABRAMOFSKY, ISRAEL ..... Toledo, Ohio
1. Morning Prayer $100.00

ANDRES, RICHARD ..... Cleveland, Ohio
2. Self Portrait $15.00

ANUSZKIEWICZ, RICHARD J. ..... Cleveland, Ohio
3. Bus Stop $30.00

BELL, EUGENE ROSS .....
4. Portrait of a Young Man $30.00

BOYAJIAN, ROBERT A. ..... Akron, Ohio
5. Musical Clown $50.00

BRUCKER, EDMUND ..... Indianapolis, Indiana
6. Nude $25.00
7. Patty $ 5.00

BURROUGHS, EDWARD R. ..... Dayton, Ohio
8. Composition Drawing for "Ohio River Town" $25.00
9. Composition for "Tabernacles" $25.00

CAMMOSO, MICHAEL A. ..... Cleveland, Ohio
10. Man Sleeping $25.00

CHAFETZ, SIDNEY ..... Columbus, Ohio
11. Adele $50.00
12. Interior "237" $50.00

CLARK, RICHARD A. ..... Oxford, Ohio
13. Rathskellar, Saturday Night $20.00

DE MARCO, MARCO ..... Wooster, Ohio
14. Decadence $35.00

DENNISON, DOROTHY D. ..... Youngstown, Ohio
15. Garden Club $25.00
16. Judicial Utterance $35.00

DE WEESE, ROBERT ..... Bozeman, Montana
17. Female Figure $20.00
18. Maternity Ward $15.00

DODDS, BEN ..... Youngstown, Ohio
19. Share What You Have With Me $25.00

EDDY, ELIZABETH ..... Fort Wayne, Indiana
20. Degagee $20.00
21. Seated Figure $20.00

EPSTEIN, MARION M. ..... Parma Heights, Ohio
22. Gene $25.00

ETEROVICH, ANTHONY ..... Cleveland, Ohio
23. Cree $35.00
24. 10th Street $35.00

FABE, ROBERT ..... Cincinnati, Ohio
25. Rainy Day $25.00

FAYSASH, JULIUS F. ..... Akron, Ohio
26. Close Harmony $25.00

FRIED, BEATRICE ..... Youngstown, Ohio
27. Complexity Against Child's Creativeness $50.00

FULTON, ROBERT ..... Cleveland, Ohio
28. The Ruby Vintage $ 5.00

GLEITSMANN, RAPHAEL ..... Akron, Ohio
29. Facade No. 2 $50.00

HARRISON, DALE ..... Canton, Ohio
30. Crosscurrent

HELWIG, ARTHUR ..... Cincinnati, Ohio
31. Cock's Must Crow $35.00

HOSTETLER, DAVID L. ..... Massillon, Ohio
32. Tensions $25.00

HOWEISHY, HAMDI ..... Columbus, Ohio
33. Her Dream $50.00
34. They Believe So. $40.00

JACKOVICH, JOHN C. ..... Dayton, Ohio
35. Nude $20.00

JANKOWSKI, JOSEPH ..... University, Alabama
36. St. Theodosius, Cleveland $20.00

JOHNSON, AUIS ..... Cleveland, Ohio
37. Mother and Child $10.00

KAYSER, FREDERIC J. ..... Toledo, Ohio
38. Lament $25.00

KERRUISH, SHIRLEY WELLS ..... Mansfield, Ohio
39. Masquerade $35.00
40. The Old Walters' Place $25.00

KITNER, HAROLD ..... Kent, Ohio
41. Men $25.00

KRUMM, VIRGINIA ..... Springfield, Ohio
42. Armchair Philosopher $10.00

LIPSTREV, KENNETH J. ..... Cleveland, Ohio
43. City #1 $25.00
44. City #2 $50.00

LORD, DON ..... Erie, Pennsylvania
45. Study for Tattle Tale Gray $25.00

MEYERS, FRANCIS J. ..... Cleveland, Ohio
46. Morning at the Sandpits $10.00
47. Ruth $15.00

MOEHL, KARL J. ..... Elyria, Ohio
48. Leslie $10.00

MORROW, BARBARA PRICE ..... Kent, Ohio
49. Sow and Pigs $25.00

MORROW, ROBERT ..... Kent, Ohio
50. From Sketchpad $20.00
51. Salt Burned Branch $30.00

NIARCHOS, MARY ..... Canton, Ohio
52. Tender Age POA

NOTTINGHAM, YVONNE ..... Youngstown, Ohio
53. She That Combs $25.00
54. Still Life $25.00

NOVOTNY, E. L. ..... Twin Lakes, Ohio
55. Drawing in Red $25.00

NUCKAUS, ELWOOD ..... Cleveland, Ohio
56. After the Performance $27.00

OLMES, MILDRED Y. ..... Canton, Ohio
57. Windbreak $20.00

NOTES ON THE EXHIBITION

Out of nearly four hundred entries the jury selected eighty-four pieces for exhibition. The large number of entries proved that the idea of a drawing show was timely and desirable but unfortunately exceeded the gallery space allotted for this first exhibition. Much more space will be set aside for the drawings in future years.

At the conclusion of the show at the Canton Art Institute a selected group of drawings will be prepared for circulation to colleges and art centers of this area. The work included in this tour will be returned to the artists in early July, 1950. All other works will be returned after the close of the show in March.

The Art Institute extends its thanks for the cooperation of the artists of Ohio and its heartiest congratulations for the quality and quantity of works submitted.

Correction: paragraph one, second line should read 90 instead of 84.

CANTON ART INSTITUTE
1717 Market Avenue N.
CANTON, OHIO

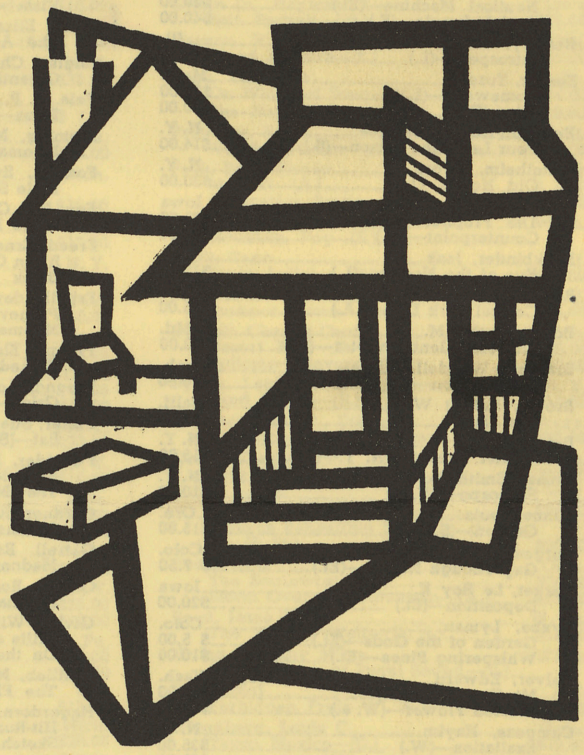
SEC. 562 P.L.&R.

TWENTIETH

• ANNUAL

EXHIBITION

NORTHWEST PRINTMAKERS



Country Store — Eleanor Honnigfort

SEATTLE ART MUSEUM

March 10 – April 4, 1948

Abrams, Ross — N. Y.
Grey Landscape—(C.W.) — $25.00

Alps, Glen — Wash.
Interrex—(L.) — $20.00

Amero, Emilio — Okla.
The Gesture—(C.L) — $30.00
Naomi—(L.) — $15.00

Anderson, Fred N. — Wash.
Night in Babylon—(W.) — $ 5.00

Applebaum, Leon — Iowa
Je Suis Le Fantome De Ton Pere—(C. Et. E.) — $40.00

Arms, John Taylor — N. Y.
Portrait of a Submarine—(Et.) — $15.00

Ayer, Richard — Calif.
Woman and Child—(L.) — $10.00

Ballantyne, Dale — Iowa
Battle of the Centaur and the Lapith—(Et. A.) — $30.00

Barchat, Seymour Bart — Iowa
Blessing of the Bread—(Et. E.) — $30.00

Bartlett, Richard C. — Mass.
Trees — (L.) — $15.00
Verdelle — (C. L.) — $20.00

Bavinger, Eugene A. — Okla.
Rage — (L.) — $25.00

Becker, Fred — N. Y.
Nautical Machine—(Et.) — $20.00
Aerial Jungle—(E.) — $40.00

Bentley, Claude — Ill.
Introspect—(L.) — $25.00

Bengtz, Ture — Mass.
Homeward—(L.) — $20.00
Life—(Et.) — $10.00

Berkman-Hunter, Bernice — N. Y.
Pour La Bonne Saison—(S.) — $14.00

Bettelheim, Gross — N. Y.
Old House—(L.) — $30.00

Black, Wendell H. — Iowa
The Prophet—(C. Et.) — $35.00
Counterpoint—(Et.) — $35.00

Bookbinder, Jack — Pa.
Eye of the Needle—(L.) — $12.00

Botts, Hugh — N. Y.
Central Park Lake—(A.) — $25.00

Boyer, Louise M. — Md.
The Turbulent Sculptor—(D.) — $20.00

Brazeau, Wendell — Wash.
Composition—(B.) — $10.00

Brown, Robert W. — Calif.
The Sisters — $15.00

Browne, Syd — N. Y.
Winter Evening, N. Y.—(L.) — $15.00

Brussel-Smith, Bernard — N. Y.
Seascape—(W. e.) — $10.00

Bunce, Louis — Ore.
Garden—(S.) — $15.00

Burgess, Lorraine Marshall — Colo.
Gay Though Ninety—(Et.) — $ 7.50

Burket, Le Roy K. — Iowa
Deposition—(Et.) — $20.00

Byxbe, Lyman — Colo.
Garden of the Gods—(Et.) — $ 5.00
Whispering Pines—(Et.) — $10.00

Calver, Edward — Wash.
Mt. Stuart—(W. e.) — $ 5.00
Passion Flower—(W. e.) — $ 5.00

Campeas, Hayim — N. Y.
Exaltation—(W.) — $35.00
Spirit of Oswiecim—(W.) — $35.00

Caples, Robert Cole — Calif.
Thunderbird Range—(L.) — $20.00

Casa, Frank John — Ia.
El Toro — $25.00
Sacrifice — $25.00

Caskey, Julia — Wash.
Clowns — $20.00

Cheever, Wm. Abbott — Mass.
Canning Boat—(L.) — $15.00

Chesney, Lee — Ia.
Crucifixion—(Et. E.) — $25.00

Chong, Fay — Wash.
Hoy Chal Village, Canton—(B.) — $ 6.00

Citron, Minna — N. Y.
Trepth — $40.00

Cole, Wanda Granot — Okla.
The 10:10—(L.) — $10.00
Tired Comedy—(W. e.) — $ 5.00

Cook, August — S. C.
House of Spencer (W. e.) — $15.00

Cook, Howard — N. M.
Jungle Rations—(L.) — $18.00
Exodus—(A.) — $20.00

Crane, Alan — N. Y.
Cape Quarry—(L.) — $15.00

Cronin, Anne Olsen — Ill.
Iconography After Bach—(W. e.) — $25.00

Danto, Arthur C. — Mich.
Joseph and Father—(W.) — $ 7.50

Doughty, Nan S. — Wash.
Makah Fish Traps—(B.) — $ 9.00

Dressel, Frannie — Ill.
Six At a Bar—(B.) — $15.00

Dunbar, Daphne — Mass.
The Sea Does Not Ration—(L.) — $10.00

Durieux, Caroline — La.
Six O'clock Mardi Gras Day—(L.) — $20.00

Elshin, Jacob — Wash.
Vista—(Mo.) — $15.00

Eddy, Elizabeth — Ind.
The Accuser—(B.) — $10.00

Engler, Christine — N. Y.
Gigantic Shell—(E.) — $15.00

Fels, C. P. — Calif.
Plaza—(B.) — $ 5.00

Fleming, Margaret Eddy — Calif.
Palomar Oaks—(D.) — $25.00

Fossum, Syd — Minn.
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Robert Reed *Bloomington, Indiana*	100	Ferris Wheel, Et. CL.	20.00
	101	Home Laundry, CL.	20.00
William S. Rice *Oakland, Calif.*	102	San Joaquin Valley Farm, B.	15.00
Luigi Rist *Newark, New Jersey*	103	Still Life, CB.	25.00

May Shaw - Biographies - Eddy, Elizabeth

Elizabeth Eddy
photo by
Percy Boynton

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May Shaw - Biographies - Eddy, Elizabeth

LEO REFLECTING Elizabeth Eddy

Permanent Coll. Contemporary American Draftsmen, Museum of Acad
Museum of Cranbrook Academy of Art.

photo by Harvey Graze

Batik drawing.
I think it is of interest that this drawing was done blind, that is entirely with a stylus, and entirely freehand, so that while working I could not see what I was doing. After the resist was washed off I added only a very few direct pen lines for climax which are easily found. EE.

1945.59

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May Show - Biographies -
Eddy, Elizabeth

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ms,

THE BACK ROOM oil 30x38 Elizabeth Eddy

Coll. Harriet Dyer Adams,
formerly Curator, Museum of Cranbrook Academy of Art,
now Director, Junior Art Gallery, Louisville, Ky.

30 x 38

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News today - Friday

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THE FOLLOWING CREDIT LINE
PHOTO by HARVEY CROZE
MUST BE PRINTED UNDER EACH
REPRODUCTION OF THIS PHOTOGRAPH

56.

4 13/16

IN THE ORCHARD gouache 20x26 Elizabeth Eddy

photo by Ben Bliss

Possession Henry Kurth,
Instructor, Stage Design, Western Reserve University

Exhibited Butler Art Institute New Year Show 1948, Youngstown, O.
Indiana Artists Exhi[illegible]948, Indianapolis, Ind.

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May Show - Biographies - Eddy, Elizabeth

May Show - Biographies - Eddy, Elizabeth

PIGEON AND THORNS oil 26x30 Elizabeth Eddy photo by Bru Bliss

Exhibited Cleveland May Show, 1950

Effort to achieve psychological or philosophical space.
Note the three stages in the dematerialization of objects.. EE

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May Show - Biographies - Eddy, Elizabeth

FIGURE IN SPACE Elizabeth Ed[illegible]

[illegible]ssion Nadine Miles,
Associate Professor, Dramatics Dept. West ern Reserve Univ.

Exhibited Cleveland May Show, 1948 (called "The Dreamer")

This is a gouache drawing. An experiment in space articulation [illegible]g advacing-receding color, line and plane.

photo by Bru Bliss

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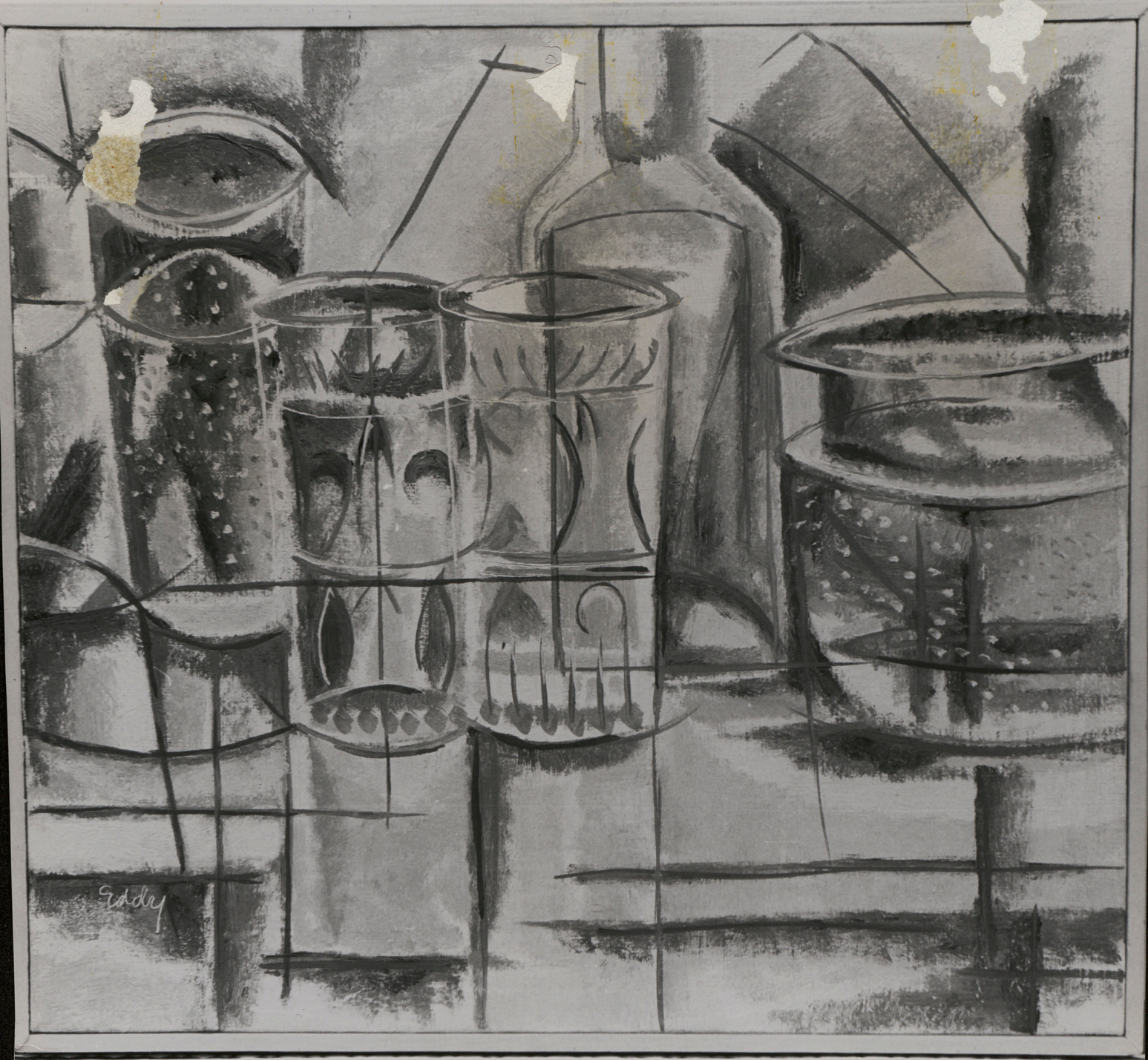
Eddy

May Show - Biographies - Eddy, Elizabeth

GLASS oil 16x20 Elizabeth Eddy photo by Ben Bliss

ermanent Coll. Fort Wayne Art School and Museum

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May Show-Biographies - Eddy, Elizabeth

ASCENDING FORMS oil 23x36 Elizabeth Eddy

Effort to achieve backward-forward movement, but especially descending and ascending movement, sensation of aspiration, and of dynamic equilibrium, un-earthbound. EE

Photo by Bru Bliss

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